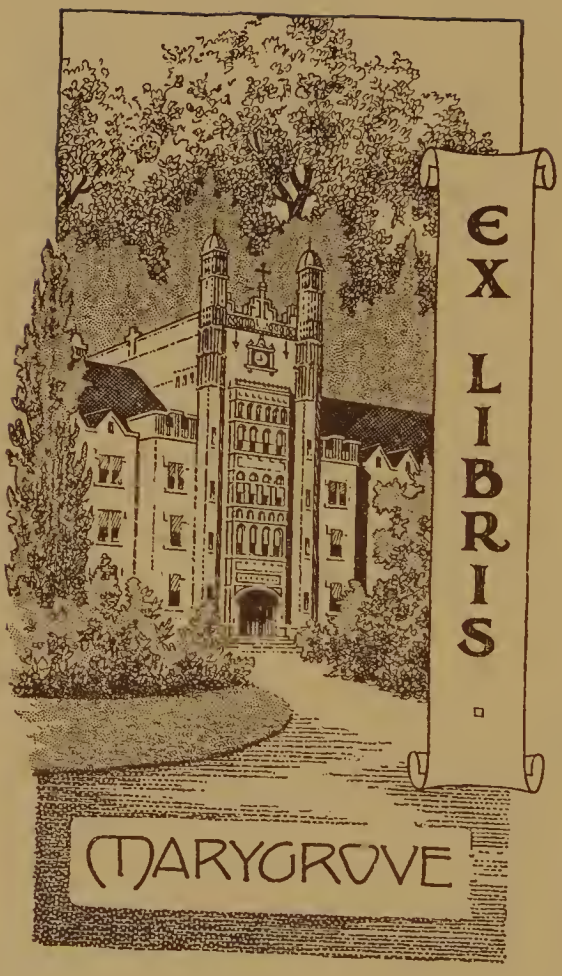
THE CHILD VIOLINIST

WINN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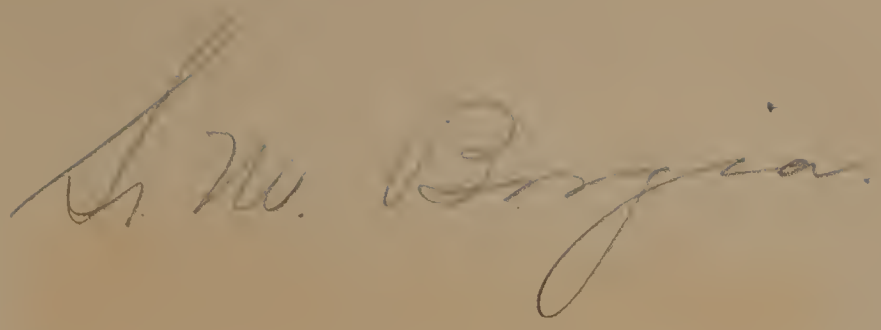

Edith Lynwood Winn

THE CHILD VIOLINIST

BY

EDITH LYNWOOD WINN

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NEW YORK
CARL FISCHER
1908

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"*IN my dealing with my child, my Latin and Greek, my accomplishments and my money, stead me nothing. They are all lost on him; but as much soul as I have avails. If I am merely wilful, he gives me a Roland for an Oliver, sets his will against mine, one for one, and leaves me, if I please, the degradation of beating him by my superiority of strength. But if I renounce my will and act for the soul, setting that up as umpire between us two, out of his young eyes looks the same soul; he reveres and loves with me.*"

"*Love shuns the sage, the child it crowns*
And gives them all who all renounce."

"*Nobody can reflect upon an unconscious act with regret or contempt. Bard or hero cannot look down on the word or gesture of a child. It is as great as they.*"

EMERSON.

To my brother Charles, whose tiny violin descended to me, thus indirectly influencing all the dear children who have been loaned to me for a few years and have then departed with their "Bow of Promise."

THE AUTHOR.

"THE painted sled stands where it stood,
The kennel by the corded wood;
The gathered sticks to staunch the wall
Of the snow-tower, when snow should fall,
The ominous hole he dug in the sand,
And childhood's castles built or planned,
His daily haunts I well discern,
The poultry yard, the shed, the barn,
And every inch of garden ground
Paced by the blessed feet around.
From the roadside to the brook,
Whereinto he loved to look,
Step the meek birds where erst they ranged.
The wintry garden lies unchanged,
The brook into the stream runs on,—
But the deep-eyed Boy is gone."

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PREFACE.

SO much progress has been made in recent years in piano pedagogy, that teachers of the violin feel an especial interest in the development of the child from the violin standpoint. Investigation has led to discoveries and discoveries have led to the assimilation of material suitable for the early grades of work. The importance of clear and interesting works for the first, second and third grades is not less than the necessity for better trained teachers of children, those, in fact, who understand the problems of child education and who are heartily in sympathy with childhood. To-day the vital question is not alone what *to teach but* how *to teach it in a manner perfectly comprehensible to the average child.*

There are three essentials in child teaching:—A thorough knowledge of the subject, the art of imparting knowledge simply, and the power to meet children's needs and capacities. There are hundreds of pieces for children who are studying the piano, but a much less number for those who are studying the violin. Many of these pieces do not meet the child's needs, even while they interest the player. Suitable pieces should be easy yet fascinating, refined yet not too serious, rhythmical or flowing, as the pupil needs. Even the titles and the general appearance of pieces should be attractive, for the child must have his imagination quickened by what he hears and sees. The subject of a piece often so appeals to his fancy that he is quite willing to play it, even though it requires hard work.

I have known many teachers in schools and colleges, during many years of teaching, who took little interest in the few children who drifted into the department. Child education seemed so trivial to them! No child is unworthy of the best training. *The teacher who cannot adapt her system to a child hardly understands the pedagogy of teaching. I can prove the merits of my course of study by what children accomplish, because I mould them from the first. The children of a department, in school or college, form a nucleus for a permanent violin department. They usually remain year after year with their teachers, while advanced pupils come for a comparatively short time, and flit away to other teachers, or go abroad for study.*

I would suggest that all teachers give dignity to the child by having him represented on programs. There should be Symphony Concerts, like those which Mr. Henschel formerly established in London, and which Mr. Damrosch has so successfully instituted in New York. In these concerts there should be plenty of the best dance forms. Let the children hear the minuet, sarabande, gigue, and other dance forms, as much as possible. Let them also hear the Strauss waltzes until these become a part of their life. How much a bright rondo or a happy minuet mean to a child! If Brahms could write nursery rhymes for his neighbor's children, and if Rimsky Korsakow could compose a number of variations to that familiar air "Chop Sticks," for his little friends, I am sure our teachers and con-

ductors can afford to give attention to musical forms suitable for childhood.

I was talking recently with a well-known composer of children's music. She said, "American children need to have their imaginations quickened. Their rhythmical sense should also be appealed to. As a child I was fed upon fairy tales, romances, and poetry—as much, in fact, as was good for me. I often sat improvising little tone poems at the piano. Sometimes a talk with friends, a lovely day, a bright flower, a cheerful song,—awakened my fancy, and I wrote down what my mood suggested."

In the works referred to, this lady seems to understand the wedding of text, subject and music, so refined and so keenly in touch with child life is she.

Teachers of children should not only give the child something definite and tangible to express, but they should awaken the fancy and cultivate the thoughts, while training the fingers. Every exercise and piece should have some definite idea to express, some new thought or purpose for the child.

I have intimated that heretofore there has been no coherent, systematic plan, based on sound educational principles, by which the child is to study the violin. Most methods teach the child to play in a haphazard way, there being no definite or logical sequence in the steps taken. Now teachers are working things out through personal contact with children, following their growth up through childhood. No system is a system which is strictly followed at second-hand. Each teacher must assimilate, modify, and arrange her plan of work to suit individual cases. From half a dozen cases I may form a syllogism which may properly be a tenet of my particular methods of work.

Strange to say, the music sense is often believed to be God-given and perfect in childhood, if indeed it exists at all. If a child does not show strong musical talent, he is set down as unmusical, and the chances are he will never express what was latent in him. We do not expect children to be perfect in their early studies in school; why in music? Even when the mind is ready, mechanical skill must be acquired. Why should I consider my child hopeless merely because he cannot carry a tune?

The child is merely the embryo musician. Rhythm, technical skill and tone-color, will all come to him if he is directed rightly. Like all his other powers, his musical ones must be helped along by judicious teaching. Even if the child who begins violin study at six years does nothing with the instrument in later life, he is unfolding and developing a high appreciation of both music and poetry; his inward culture has begun.

I have learned that the rhythmical, or musical, side of the child is most easily developed. An inborn teaching instinct prompts the true teacher to recall the processes which she passed through in her early study. Of course, if she is a genius like Kubelik or Florizel, and others of that class, she does not recall her processes, and even if she did they would not be adaptable to average children. An average system is safest if developed by an average music teacher who has studied long and seriously, and who loves children.

The musical sense touches the child's inmost being. He listens, imitates, and creates at will. His musical education must follow in the lines of his other growth; in other words, we must follow Nature. We must study all sides of his self-activity, and teach him to do things, rather than

to do them ourselves. We point out the way; he goes in the way and tries to discover laws for himself. We interpret and help him over hard places, and he follows in new paths. While music, after the Kindergarten, must not seem play, it should never be presented in the form of drudgery, but as a fascinating and pleasant work. Again, I wish to urge the teacher to develop the self-respect of the child by leading him to do things because it is right and best for him to do them, not because she wishes him to, and not because of bribes. The teacher should also keep in touch with the home life of her pupils.

After graduating from the oldest Normal School in the United States, at Framingham, Massachusetts, I wondered just to what practical use I could put my training there, if I chose music as a profession. I have since found that all the theories of child-training, which I have worked out in many years of teaching, have not come to me through study with great artists, but through the clear and psychological trend of thought, as well as the theories of education, which were advanced at the Normal School. These I have applied to child training, and to my subsequent normal work with teachers. I do not yet feel that they are perfect, but I am conscious that they are growing each year more adaptable, tangible, and thoroughly practical. In offering them to the public, I do not claim that they represent a complete system, but rather that they are steps in a system which each teacher may apply to the needs of her own class.

I wish to acknowledge valuable aid furnished me by the leading Boston and New York music houses in the selection of suitable material for child-study; also to Miss Ida M. Pettee, of the Newton Schools, for valuable aid in the selection of children's literature; to D. C. Heath & Company for the consultation of books related to child-life; and to Mrs. C. W. Krogmann, Miss Harriet Sawyer, Mrs. L. E. Orth, and others, who have put me in close touch with children's music.

I am also indebted to Chas. Scribner's Sons for aid in selecting musical literature for children.

EDITH LYNWOOD WINN.

Boston, Mass.

SIX LESSONS

FOR

VERY LITTLE CHILDREN

CHAPTER I.

Six Lessons for Very Little Children.

Lesson I.

THE pupil is Sarah Phifer, aged six. She belongs to a musical family, and her parents superintend her practice.

Teacher.—When a little girl comes to play with you, Sarah, you always wish to know her name and where she lives. Now a violin is just like a little playmate, only it sings instead of speaks. A very long time ago, across the ocean, in a country called Italy, there lived an old man who was very wonderful. He worked for many years and rested very little. One day he found that he had made a wonderful violin, the most wonderful in the world. Oh, how beautiful it was, with a lovely color and a graceful body! Here is a picture of it. Isn't it beautiful? And you should have heard

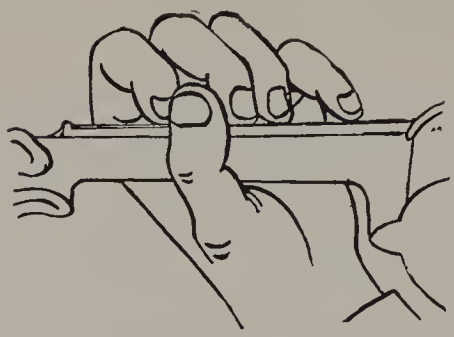
it! Every one who did hear it thought it sang just like an angel. That was 200 years ago and more, but the violin is just as beautiful to-day, and other violins, too, that this wonderful old man made. I know a gentleman who went to Italy not long ago, and he told

me that he saw the very house where this wonderful old man lived, and he bought a chisel that the old man used in making his violins. Now, ever since that time long ago, people have loved the violin a great deal more. I know you will love your violin, Sarah. I am going to tell you all about it.

This is the Body of the violin, and the sound is shut up in there. Here is the Bridge, and right under it is a Sound-post that helps the violin to sound beautiful. Sometimes it falls down, so be careful not to let your violin fall. Now, here are Four Strings going over the bridge; they carry the sound. Here is a Tail-piece to which they are tied. And here is a Saddle over which they ride as they go to the pegs. When I put my fingers down, I touch the Fingerboard. Ah! I forgot these two openings on the top of my violin. They are the *f holes,* and if your violin is not cheap, you will find them very beautifully cut. The Back of your violin is very pretty, Sarah. Mine is beautiful. Do you see the lovely lines and graceful curves? I have forgotten to show you the Neck and the Scroll. Sometimes there is a monk's head at the end of the neck.

I am going to teach you to stand on your left foot, with your right foot just a little forward. Now place the violin under your

chin and hold it up. Place the hand, as I show you, on the neck



of the violin. Now, count twenty. Rest. Don't pull the violin to the left. I wish you to practice holding the violin, every day. Now try to remember the parts of your violin. Here is a picture of the wonderful violin that I told you about. Call it "Strad." That is the name by which we know it.

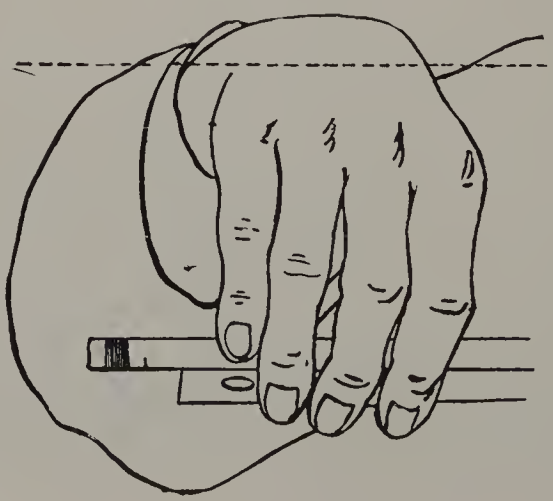
Now, let us put the violin in the case. When you get through playing, loosen the hair on the bow. I will show you how to rosin it. Not too tight a bow, Sarah. Keep all your things in the case when you are not playing. Wipe off the rosin under the bridge. Rub your strings with a silk handkerchief when you cease playing. Ah, your finger nails are much too long. Cut them at once. Keep your strings and rosin in a little box. Wrap a silk handkerchief around the violin. Take good care of your violin, Sarah, for it will be a good friend to you. Let us hold our violin up and count twenty again.

Good-bye.

Lesson II.

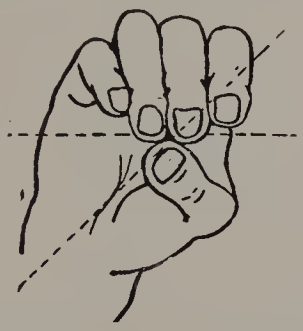
Review.

Teacher.— We will suppose, Sarah, that this little bow is a flagpole. We will let our flagpole lie flat on the "sunny A string." Place the fingers very carefully on the stick, the thumb being very



crooked, the second and third fingers lying over the stick. Let the first finger rest on the bow and the fourth finger rest lightly on the top of the stick. Now, we shall see that the knuckles and the bow stick are in a straight line. Do not raise the fingers in the middle; they must lie down. Now, look at the thumb, and see if it is bent and if it lies between the second and third fingers.

Place the bow on A and count ten, very slowly. (At heel.) Now rest, place the edge of the hair on the string at the middle of the bow. Count ten. Rest. Now let us go almost to the point of the bow. Count ten. Rest. All this time, Sarah, the violin must be held up even with your chin. Your little hand must hold the neck of the violin lightly. Curve your fingers. Your thumb must be placed between the first and second fingers, so:



Do not curve your thumb too much. Rest it below the bend. We hold *hard* with the chin and lightly with the thumb. Now your

chin rests too far in. You must hold the violin on the edge of the chin rest.

We will have a little game with the bow. Put the violin down. We will call our bow a flagpole again. We will play that to-day is the Fourth of July. Now, put your flagpole up straight. Let us play that a wind blows the flagpole down, so. Now, we will raise it again. There is a flag on our flagpole. Show me how the flag waves. (Child waves bow.)

That is right. We will now take the flag in. The flag goes down to the ground. (Bow still vertical.)

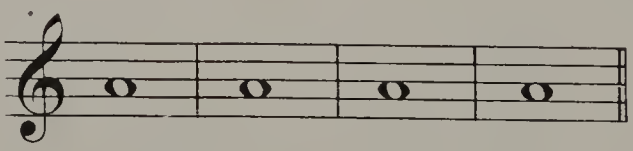
Note.—This is an exercise for balancing the bow and gaining finger control.

Lesson III.

Review.

Teacher.—Now, Sarah, I am going to talk to you about the strings of your violin. I have already told you of one. What is that? A. This A is a little bird that sings sweetly all day. I am going to play on A. Listen. When I draw so, I call it a whole bow. Do you think you can put your bow on the string just like mine, just at the heel of the bow? Now remember, that the little wrist is to lean over toward the bridge, but the fingers must not lean toward the stick. Are the fingers down? Now, our arm is a bird's wing that waves softly out and back from the string. (Raise the bow, then let it lie lightly on the string.) When you scratch on the string, the bird sings badly. Now, very slowly, draw the bow with me and count four. Don't press on the bow. You are now at the point of the bow. We will go back, counting four slowly. The bow must be straight with the bridge. The bow moves along beside the bridge like the railroad track. Let us call our bow a train. Now, start slowly, counting four. When we get half way to Music Town, let the bow rest. How much of the bow have we used? One-half. Let us move to the end. On the way back we will pause half way.

The first half of our bow is the lower half. The last half is the upper half. I am going to write A on the music paper.



When the A is big and round, we draw a whole bow and count four. When you see a little stem like a flower stem on the A, there are two half bows, just as we play them. (Play this several times.)

Now I will give you a little verse, Sarah, about A. I want you to say it after me.

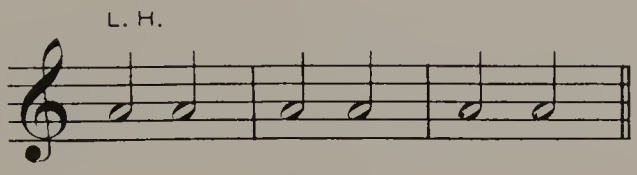
Have you heard my sunny A?
It sings sweetly all the day.
One, two, three, four, with my bow
Very straight and very slow.

Lesson IV.

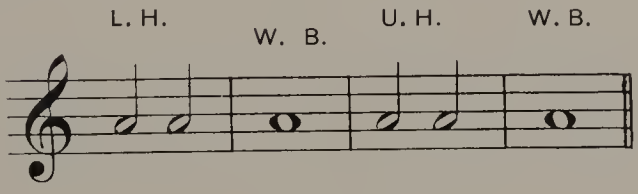
Review.

Note.—The lessons usually occur three times a week. The child practices very little at home unless a parent or sister who is musical, and who attends the lessons, can guide the work.

Teacher.—Do you remember how to play what I wrote on the music paper, Sarah? Very well, we will play it. Now let us try one more way of playing A. Let us draw slowly to the middle, thus:



Up and back in the lower half of the bow. Now, put the bow on the string, just in the middle. Draw very slowly from the middle to the point of the bow and back to the middle. We have been playing in the upper half of the bow. I will give you still another way. See what I am writing:



The first time we count two and go only to the middle of the bow and back. Then how do we draw the bow? Whole bow. Now where do we play the next? Upper half of the bow. And the last note? Whole bow. Lay down the bow and with the hand beat this way with me. Short, short, long; short, short, long. (Repeat several times).

Now I don't think we count very well, Sarah. Let us play that we are soldiers again. You take my hand and I will sing as we march. You count four as I sing. (Teacher hums a march. Child counts as they march across the room).

Teacher.—Now I think we will march. Count our little piece of music: Short, short, long; short, short, long, etc.

Do you think you remember how A sounds, Sarah? Let us play it once more. Now you may go into the corner and listen. (Teacher plays A on the piano).

Let me hear you play A on the violin. What do you think about these two sounds? They are just alike. Now, you come and find this A on the piano. I will go in the corner and you play for me. I will tell you every time I hear A. There is just one more thing that I wish to do, Sarah. I am going to play on the piano. There are words to what I play. (Play *"The Cuckoo Clock"* from my *Five Pieces).*

Now we learn a verse.

Listen to the Cuckoo Clock,
What strikes she?
Dear little Cuckoo Clock,
Calls out three.

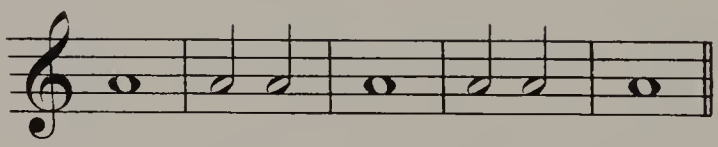
(Show a picture of a cuckoo clock, if the child has not seen one).

Now, when you are at home, Sarah, you march across the room and say the words about the cuckoo clock.

Lesson V.

Review.

Teacher.—Can you repeat the little verse about the "sunny A," Sarah? And about the cuckoo clock? Now we are going to play the music written on this page:



I am going to tell you about notes:

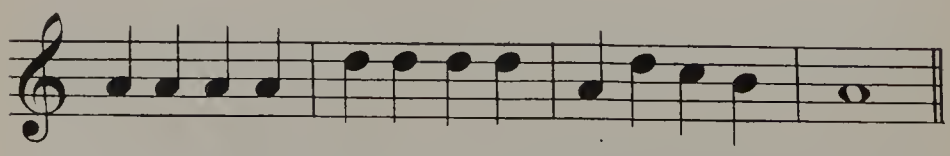
This is a whole note:

This is a half note:

I am going to put a big silver dollar on the table. Now, I will put two half dollars beside it. Our whole note is a big silver dollar. Our half notes are half dollars. Now, look on my page and see what I have written. What do you think I mean? Let us see.

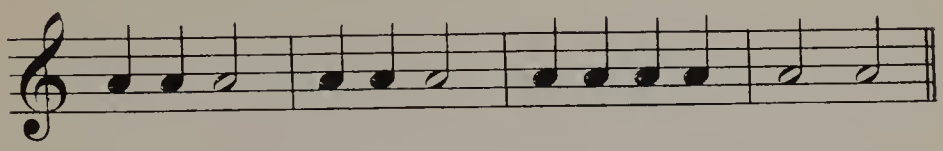
I will play my whole note on the piano and count four. You may point to two half notes. Let us see if our notes come out together. Now, I am going to tell you of another kind of note. (Puts four silver quarters down under the quarter notes). Here are four quarter notes. Let us see if our notes go together. I will write a little piece of music, and while I am writing, you may count off four quarters on the piano A.

Very good. Here is my music:



All of these we will count off on the piano before we go to our violin. Then you may march while I play them. That is pretty

good, but I wish you to do this ten times every day by yourself. I will also write one for you to do yourself.



That is all to-day. Don't forget the quarter notes. Each one counts one, and they are little black flags. Just one more thing. Do you notice, Sarah, that we have four strings on our violin? Very good. You know A. Let us call A a white dove. Do you see a little string next to A? That is E, the beautiful yellow canary bird. Now the big string. That is D, the robin redbreast. And, last of all is G, the gray sparrow. Don't forget.

Lesson VI.

Now, Sarah, I am going to teach you to tie two half notes in one bow. We will not pause between these notes. Listen.

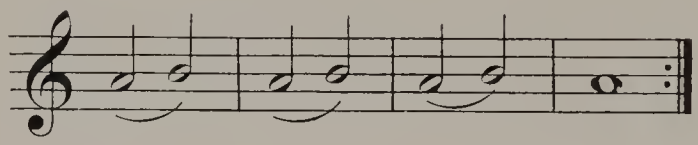
Did you ever see a stone skip very close to the water? Well, think of that when you draw the bow close to the string. It skips just a little in the middle. We will now try one new thing with the bow, but it must be done very slowly at first. Place your bow on the string at the middle, and make your wrist move very slowly from right to left and left to right. The rest of the arm is still. When we played in the upper half of the bow from the middle to the point, how much of the arm did we use? From the elbow down, the rest quiet.

And when we played in the lower half of the bow, what part of the arm did we use? The whole arm moved, but we had to be careful to draw the arm back from the shoulder. We placed our bow softly down on the string, as if our arm were a bird's wing moving.

On what part of the hair did we play? The outside edge. And how about the wrist? It was high when we began and it went lower till it was quite flat at the middle of the bow. Did we ever let it fall? No.

Now, let us try the wrist stroke in the middle. (Teacher guides the wrist). The fingers must not move off the bow. Let us try again. (Repeat exercise several times and then vary.)

Now we will see, Sarah, if you can tell me something. I am going to play two tones. (Plays A-B). What do you think about these tones? They are different. Yes. Well, which one do you think is A? The first one. Call the other one B. You may come and find A, B, on the piano. Now, I am going to teach you to play A, B, on the violin. Place the finger right over the string. Strike hard. I will play with you. Listen. (Plays A, B). Slowly, together, whole bow. Repeat exercise many times; vary thus:



CHAPTER II.

The Instruction Book and Preparatory Pieces.

THE first book for children of average ability, from five to ten years of age, has never been written. Certain books are merely guide posts to the wise teacher. She must adapt her material to the capacity of the child. I have tried copying the first exercises, but the child wishes a *real book* as early as possible. What shall we use? Probably the simplest books, for a very little child, are my *"Juvenile Method"* (Carl Fischer Ed.), and *Schoen's A, B, C of Violin Playing. Wohlfahrt, Op. 38,* contains some excellent exercises for beginners, but I prefer using these out of order, that is to say, the exercises on the A string first, then D, G, and lastly E. There should be many exercises on the A string before one passes to the D. string. The objection to the teaching of the notes of four strings at the same time, or in rapid succession, as recommended in several methods, is that the child cannot learn to transfer easily from string to string. He should first learn the notes of the A string; at the same time there should be many exercises on the open A. These should contain some definite meaning, or represent something tangible to the child. Miss Harriet Sawyer's *"Happy Jack Tunes"* and the open string tunes from my *"Five Little Pieces for Beginners"* may be used. *"The Squirrel," "The Boatride,"* and *"The Little Drummer"* are names which awaken the imagination of the child, and the verses add new meaning to first study. Open string tunes are intended to give the child practice in varied kinds of rhythm. He also gains a definite tonal idea and learns to make smooth transfers of the bow. He must watch his bow arm constantly for five or six months. The open string tunes help him to do this in a way which will not be tedious to him. If Kindergarten work be *play* to a child, why may not the first violin work be presented in this way? The American child is not in an atmosphere which makes musical drudgery possible. If his early work is not made beautiful, sympathetic, and lovable to him, he will soon begin to dislike it. Madame Hopekirk, the eminent pianist, says that indifference to the piano in children is due to too early training in the detail and drudgery of playing. She advocates beginning piano study about the eihgth year, in order that the child may have learned to *sing* and to hear music *lovingly* between the ages of five and eight.

The teacher herself is the first instruction book. She must remember that the child cannot pass rapidly from one key to another in the first year of study, and she must drill constantly on open string work. She must also teach the rhythmical idea from the first. While the child is in the first year of study, constant companionship with music is necessary. If the home people are not musical, let the child come to the teacher's studio and hear other pupils play. As early as possible the child should attend recitals and

play open string tunes with other little folks. Then, gradually he will take pleasure in what he hears.

The instruction book, as a part of daily drill, should not be neglected. The teacher should outline the work in a little note book at each lesson, so that the child may know how much and what he should practice. All difficult intervals, quick transfers from string to string, and accidentals, should be avoided in the first year. The choice of an instruction book varies with the grade, age and receptivity of the child. The *Shattuck* book will answer for some little folks, while *Wohlfahrt, Op. 38,* seems more suitable for others. This book however, has its limitations, because the exercises increase so rapidly in difficulty, and there are too few of them in each key. The child of nine years may find the *Weiss Violin School, Opus 105,* fairly easy. The *Dancla* and *Alard Exercises* are melodious, if faulty in some respects. *Hohmann, Book I.,* is often used with good results. *Wohlfahrt* and other books contain the scales in various keys.

A child of nine came to me recently. I said, "How many keys have you studied?" "I don't know," she replied. "Have you played no scales?" I asked. "I don't think I have for a long time," she replied. *Scales are necessary in every grade.*

Now a word with reference to the time given at each lesson. The child needs at least twenty minutes three times a week. Practice at home should be supervised, and the mother or father should attend the lessons occasionally. The child cannot pass rapidly from one point to another. If 6/8 time seems difficult, the teacher should choose several exercises which will give the pupil drill. If a dotted quarter note followed by an eighth is appalling, find several examples of this kind.

Repetition is the soul of progress, and each step must mean something. If pupils tire of certain exercises, let them go back to them, after a rest. At least one exercise, or one little piece, should be memorized each week. The teacher should not play with the child too much.

The First Pieces.

The first pieces, after the open string tunes, should be in the keys of G, D, and C. They should lie easy on the strings, and the melody idea should be prominent.

Difficult rhythms should be avoided, as well as difficult bowings and combinations of notes.

If possible, the child should not, at first, pass over four strings in one piece, although he may know about each string. He should memorize each piece.

The pupil should be held back until he masters some principle, instead of passing rapidly from one kind of bowing to another, or from one key to another, before mastering what he has studied.

My *"Juvenile Violin Method"* is merely a preparation for the real instruction book which is to follow. I should continue to use it for bowing and finger exercises after the child has begun to study the instruction book; that is to say, it is valuable for *daily drill.*

The following pieces are suggested for very beginners:

Melodie ..... *M. Klassert.*
Impromptu, Nocturno ..... *O. Rieding.*
Evening Song, Melody ..... *A. Le Jeune.*
Five Play-time Pieces ..... *E. L. Winn.*
Six Easy Shadow Pictures ..... *E. L. Winn.*
Six Melodious Little Pieces ..... *A. Rosenbecker.*
Snowdrops—Four Easy Dances ..... *F. Behr.*
(*Waltz, Polka, Mazurka, Galop.*)
Melodious Favorites ..... *W. Aletter.*
(*Romance, Petite Gavotte, Chanson Populaire, Little Story, Elegie, Melodie.*)
Miniatures ..... *G. Saenger.*
(*Morning Prayer, Adele, Valse Gracieuse, The Little Chatterbox, Dolly's Dance, Happy Moments, Cradle Song.*)
Little Concerts ..... *Edm. Missa.*
(*First Melody, My First Waltz, Arabian Slumber Song, Papa's Birthday, Little Squadron, Dance of the Lancers.*)
Musical Reflections ..... *H. Schroeder.*
(*Simple — Delightful — Sad — Joyful — Earnest — Solemn — Jolly — Energetic — Pious — Courageous.*)
Eight Short Sketches ..... *J. Conti.*
(*Romance sans Paroles, Valse, Berceuse, Ronde Villageoise, L'Angelus, Marche Militaire, Serenade, Tyrolienne, I Pifferari.*)
Twelve Pieces ..... *J. Bloch.*
(*Melody, Little Story, Legend, Lament, Confidences, Romance, Valsette, Impromptu, Souvenir, Solitude, Ballade, March.*)

THE JOLLY FIDDLER

Four Open String Pieces, Op. 117 ..... *Leo Oehmler.*
A Morning Greeting Valsette—The Little Bugler March—A Happy Time Valse-Minuet—On the Lake Barcarolle.

TWO LITTLE SOLOS

In First Position, Op. 114 ..... *Leo Oehmler.*
Jack and Jill Waltz (for E, A and D strings).
Little Bo-Peep Pastorale (for A, D and G strings).

CHAPTER III.

First and Second Grade Work.

WHETHER one uses the *Rosencranz Method, Dancla, Alard, Hohmann, Eichberg, Wichtl*, or other excellent instruction books, the wise teacher must supplement each book with *drill work* in the various keys which have been taught. You will observe that these books, as a rule, give too few exercises in each key. Now, many of our pupils cannot afford to buy several methods. I have a second-hand violin library. When older pupils discard their beginning books, I sometimes sell these to the "little folks," especially in cases in which a "penny counts." I also own almost all of the ensemble works which we use. They are catalogued and kept in a certain place where pupils can find them, and to which they must return them after use.

I use *Kayser, Book I., Opus* 20, but I do not care for the second book, preferring the works of *Hans Sitt, Opus* 32, or *Wohlfahrt, Opus* 45, 74, and 54. *Hofmann, Opus* 25, *Book I.*, is very useful for small children to begin with.

I believe it is an excellent plan to use duos as early as possible, and the pupil in second grade work may study the *Pleyel Duos, Opus* 8; *Gebauer, Opus* 10; *Mazas, Opus* 38; *Dancla Trios, Opus* 99; *Hermann Ensemble Playing for Three Violins;* and the *Fritsche-Saenger Album for Four Violins.*

No one can excel Chas. Dancla in flowing melody. I would use the *Melodic Recreations, Opus* 187, *Twelve Italian Melodies* by *De Beriot*, and *Dancla, Opus* 86.

As early as possible, I would develop the legato. Nothing can serve this purpose better than cradle songs and pieces of a like nature, such as *Miska Hauser's Four Songs without Words, Opus* 37; *Petite Berceuse, Th. Hermann, Opus* 27; *Reverie* by the same composer, *Opus* 96; *Melodie, Opus* 42; *Berceuse Opus* 41, by *Schmidt,* and *Cantilene* by *Andre.*

Then there are *Six Miniatures,* by *G. Saenger,* and the simplified arrangements of standard Violin Solos by *Ambrosio. Arthur Seybold* has contributed some excellent pieces for beginners, among which his *Six Little Melodies, Opus* 111, are very good. Eight *Morceaux* by *Gabrielli,* and *Sommeil d'Enfant* by *Gillet,* are useful in this grade.

The *Twelve Easy Melodious Pieces* by *Bloch, Opus* 48, prove very playable for most children of average ability. I would also recommend very highly *Eighteen Melodies* by *Beazley,* and *Saenger's Rural Sketches, Opus* 126.

Three Easy Pieces, Opus 29, by *Hofmann,* are playable; also *Twelve Easy Pieces* by *Moffat,* whose ensemble works are worth inspection. There are also a host of works by Papini, but after the first and second grade work, these compositions do not offer much to me. I would recommend, however, his *Airs with Variations,* and *Six Easy Pieces, Opus* 100. These, however, do not appeal to me like the *Suite of Six Graceful Dances* by *Ambrosio, Opus* 18.

A clever little work is the *Pensee Fugitive, Opus* 47, *No.* 1, by *Gustav Holländer. Five Songs without Words, Opus* 10, by *Palaschko,* are useful. For flowing melody a *Berceuse* by *Severn,* another by *N. Wilm,* and still another by *Joseph Schultz, Opus* 4, are very playable and interesting. *A Romanze* by *Warner* is well written. *The Slumber Song, Opus* 187, No. 5, by *Bohm,* is too well known for comment, and a *Romanze, Opus* 57, by *Papini,* may be added to this class, also *At Sunset,* by *Balcar.*

While *Hans Sitt* does not appeal to the average pupil who is not strongly musical, his *Twelve Compositions Opus* 26, (*Aus der Jugendzeit*) are very good. The works of *Bohm* are excellent. His easy *Suite,* especially the *Perpetual Motion,* is very fine. His *Tonskizzen* can also be recommended. For the first sonatinas, *Hauptmann, Schubert* and *Gurlitt* offer good material.

I would lay stress upon the early introduction of dance forms into violin study:—*Four Dances* by *Behr,* arranged by *Saenger; Air de Ballet* by *Wachs; Rustic Dance* by *Oehmler; Ballet Music Opus* 35, by *Gustav Hille, Polonaise* by *Rieding,* or *Seybold, Opus* 100; *Scherzino* by *Rehfeld; Tambourin* by *Hollaender; Dolly Minuet* by *Mueller; Gavotte* and *Sarabande* from *Kleine Suite, Bohm; Mazurka Caprice* by *Th. Hermann, Opus* 74; *Lilt* by *Edmund Severn; Polonaise* by *Th. Hermann, Opus* 41; *Bolero, Opus* 45; *Mazurka Caprice, Opus* 74; and *Gypsy Dance, Opus* 89, by the same composer.

I like to use the old *Dances* by *Rameau, Bach, Couperin* and others; also the *Boccherini Minuet.* I recall a childhood's piece which I still teach. It is the *Air du Roi, Louis XIII,* by *Ghys.* Then there are easy editions of the *Gypsy Rondo,* and *Dudelsack*

Minuet, by *Haydn; Gillet's Gai Sejour* and *Passe Pied* are after the olden style; also a *Playful Rondo* by *Green.* A *Sarabande* by *Bohm* might be included in this class. The *Chanson Villageoise* by *Rameau,* arranged by *Papini,* is especially good. A *Gavotte, Opus* 57; and *Mazurka, Opus* 60, by *Papini,* are more modern; also the excellent *Petite Waltz* by *Seybold,* and *Schneider's Three Silhouettes Hongroise,* complete my present list.

I would suggest that the teacher keep a list of teaching pieces and add to these from time to time. While I do not advocate the use of folios to a great extent, as pupils invariably play *at* everything in the book before they have really studied the works, I would heartily recommend the excellent *Prima Vista Albums,* and other folios, compiled by *Gustav Saenger. Hofmann's Young Violinist, Album I.,* may be added.

SUPPLEMENTARY LIST.

Exercises.

Sevcik's Technical Studies, Book I.
Kayser, Opus 44, *Fifty Exercises.*
Wichtl, Opus 17, *Fifty Easy Exercises for Beginners.*
Mazas, F., Opus 36, *Book I.*
Wohlfahrt, F., Opus 54, *Forty Easy Exercises.*
Wichtl, Opus 114, *Twenty-five Sonatinas.*
Hermann, Fr., 100 *Exercises for Beginners.*
Winn, Daily Exercises.
Abel, L., Opus 10, *Twenty-four Little Studies in the First Position.*
Dancla, The School of Mechanism.
Jansa, L., Opus 85, *Sixty Studies in the First Position.*
Sitt, Hans, Opus 92, *Technical Studies, Book* 1.
Heilbron, S., School of Double Stop Playing.

Pieces.

Bohm, Canzonetta.
Gounod, Serenade.
Brahms, Cradle Song.
Papini, Russian Airs.
Bohm, Slumber Song, Opus 187, No. 5.
Gillet, Patrouille Enfantine.
Lagye, Berceuse, Opus 33.
David, Kinderlied.
Eulenstein, Liebeslied.
Rehfeld, Scherzino.
Hauser, Abendlied.
Schuett, Melodies, Opus 70.
Schmidt, Cavatine.
Saenger, G., Opus 127, *Three Melodious Compositions.*
Lautenschlaeger, Opus 14, *Six Characteristic Pieces.*
Severn, In Central Park. Six pleasing and instructive Pieces. (The Swan Boats. The Donkey Ride. The May Dance. The Tennis Player. The Carousel. Fun on the Mall.)
Oehmler, Harvester's Return. Gipsy's Night Song. Shepherd's Story.

CHAPTER IV.

The First Steps in the Third Position.

THERE are various opinions as to when the third position should be studied, and if the second should precede it. *Hans Sitt* encourages the teaching of the second position before the third. Pupils must be very musical to follow and enjoy the plan of study as outlined in the *Sitt* books. I prefer the *Wohlfahrt* works, for easy keys. They are also less encumbered with rhythmic and other difficulties.

The child must know his fingerboard; intonation, correct position, and a reasonable knowledge of the fundamental bowings, must be obtained before any position work can be safely introduced. It is much better to thoroughly understand the first position before proceeding to the third. First of all, there must be good tone and technic before the teacher thinks of position work. The child of eight or nine years, who has played since the fifth year, may reasonably study the positions, but each step must be thoroughly understood.

Such exercises as these are useful:

The child should understand that the thumb must move with the fingers and lie close to the body of the violin, in the third position. When returning to the first position, the hand and thumb move simultaneously. The finger used *last* moves into the new position. The legato should be carefully taught. If the third position work seems to cause false intonation in the first position, the pupil must be returned to his former work, as he is not ready for the third position. I have said that intonation must be good and that the hand must be perfectly free. The fingers should fall forcefully and with freedom. I usually teach a few exercises for moving the hand into the second position, but I do not stress the second until after the third has been studied for some time. As the second is least used, I pass on to the fourth and fifth. The *Technical Studies* by *Schradieck;* the excellent exercises of *De Beriot; Julius Eichberg's method, Part III; Wohlfahrt, Opus* 45; and the *Sitt* books for very musical pupils, are among the excellent works used. I would also use *Sevcik's Technical Studies, Part II.* Scales in the third position should first be taught on the four strings, thus:

The C scale may be taught thus:

The third position offers delightful study to pupils, because there is so much literature written for it. Many pupils do not rest the palm of the hand on the body of the violin while playing. I do. I rarely permit a pupil to rest firmly at the base of the first finger in the third position, preferring the freedom which resting at the tip of the finger gives. By the time the pupil has reached the third position work, he should be able to play with some tone color and taste.

In selecting exercises in the positions, the teacher should choose easy keys. For the first Etudes, the ones written entirely in the third position are preferable. After this one can use exercises which require shifting from one position to another.

Again, I refer to my *"Technical Studies"* for rapid legato work in the third position:

Increase the rate of speed from time to time.

Here is another exercise which is very useful:

In shifting from first to third position, one must be very particular about holding the violin with the chin so that the hand may be perfectly free to move.

Nothing gives such value to the legato as a fine command of the positions. The fingers should not be dragged up and down so as to make a disagreeable sliding sound.

Such exercises as these are valuable:

The playing of a slow melody is much more beautiful when easy string transfers on one or two strings are possible.

I would also take some pieces which the pupil has studied in the first position, and introduce some third position fingerings.

Flowing melodies are made much more artistic by the use of the third position. I would recommend, as soon as the pupil has mastered the shifting, such works as the *Slumber Song* by *Hauser; Slumber Song, Severn; Serenade, Gounod; Saenger Opus* 96, *Part I,* and excellent flowing melodies by *Dancla.* I often use the *Romance, Opus 27,* by *Hermann,* which has been previously studied, as an example of this class, (with fingering in first and third positions).

As far as possible, technical difficulties should be left until later, intonation and position work being alone considered at this point. I would not introduce the *Six Little Airs* of *Dancla* until later. No child should be allowed to play a third position melody until he has thoroughly mastered it in a tonal way, for the average audience detects poor intonation in most cases, though very ignorant of general violin art. I would recommend for third position work a *Berceuse* by *Réber; Air Varié de Paccini-Dancla; Three Sonatinas, Schubert* (the first being preferred); *Easy Concertos, Seitz,* Nos. 2 and 5; *Simple Aveu, Thomé,* (C. Fischer Ed.); *Tarantelle, Papini* and *Un Soir a Portici. The Morris Dance* and *Shepherd's Dance from Henry VIII,* by *Edward German,* are useful; also a *Melodie, d' Agostino. Schumann's Traumerei* is always good, and a *Rondo* by *De Beriot; Longing* by *Severn,* and the *Air de Ballet,* by *Paul Wachs,* are excellent.

I would also add the *Prima Vista Album* compiled by Hofmann.

CHAPTER V.

General Teaching Points—Part I.

WITH the ever increasing number of violin students in America, the requirements for good teaching become more necessary. Naturally, the teaching profession is constantly being augmented by inexperienced students and amateurs.

This is a great misfortune, because such teachers have, as a rule, little or no taste or fitness for the work; they have also had no pedagogical training which fits them to understand child-life. Old orchestra players also join the ranks—men who have spent their best years in the orchestra, and who have little or no experience with teaching problems. Then come our young virtuosos back from Europe and they, with little or no knowledge of a teaching repertoire, start in, supplementing their concert work by teaching. The demand for lessons is great, but experienced teachers lead in the race. Naturally the young teachers have to gain experience somewhere, but unfortunately the children committed to their charge are the sufferers. Many people believe that any teacher is good enough for a child who is just beginning study. Never was there a greater mistake. The child needs the best teacher in the world. I do not mean by that the *greatest artist,* but the one who has made a study of childhood and understands its needs, at the same time being trained musically for the work. Patience, tact, and earnestness win the pupil. He must have confidence in his teacher before he will gain much.

If my child were musical, I should have him begin at five years of age, with three or four lessons a week from a well-trained assistant and advanced pupil of some teacher who has Normal Classes in connection with his or her own work. The child should bring a note-book in which are to be kept a record of daily practice, a list of exercises, and other works to be studied, with the length of time which is to be devoted to each. The amount of time devoted to daily practice is variable. A healthy, strong child may practice one and one-half to two hours a day. Children require a good deal of stimulus, and the wise teacher will vary the lessons as much as possible. She should never offer rewards or bribes to pupils. The lesson should never be more than half an hour in length, two or three times a week, I usually hear children in classes of two, two or three times a week, twenty minutes at each time.

One thing the teacher must enforce; position must be correct before any playing is done. There must be many reviews, and each step must be thoroughly understood before another is taken.

Violins and bows must be exactly of the right size and length. If the child has not the proper size, it is wise for the parents to rent a violin and bow at a moderate expense until the time when the child has grown to his own instrument. The bow should be kept rosined with prepared rosin, and the hair should always be unscrewed when not in use. As soon as the bow becomes warped or bent, it should be repaired. The child should also have a

bow with plenty of hair on it, and it should be kept clean. I also require that good true strings be used on the child's violin. Great care must be exercised about the bow. Frequently a child who has a ¾ violin will require only a ½ length bow. One should never use too long a bow, marking off distances with a string. The bow must be *just the right length.* While I never advocate the use of cheap violins, I have found some excellent outfits for $10.00 or $12.00; but one should prefer tone to appearance in every selection.

The child complains during the first few lessons that his arm becomes tired. He should rest frequently. A very bad habit is that of keeping the left arm too far out to the left, and allowing the hand to assume a cramped position, merely because it seems more comfortable. The whole time of the lesson should be devoted to left hand position, if the pupil is careless about these things. The fingers of the left hand should be well arched and should fall firmly. The thumb must be free.

Children have a way of holding the fingers rigidly on the bow-stick. They should be taught from the first not to spread the fingers out, but to relax them. The child's arm, wrist, hand, and fingers are very flexible if guided right. The teacher should guide the bow for the child at the first few lessons. If there is stiffness in the fingers, the tone will be scratchy as the bow is drawn along the strings.

It is of the utmost importance that all exercises should at first be practiced with the whole bow, slowly and smoothly. Sometimes I play chords on the piano, if the child plays his whole notes too rapidly and seems in too much haste. This leads to slow and careful playing. Some one has asked me recently why we teach the detached bowings so early. I would answer—mainly because we wish to teach the pupil to draw the bow parallel with the bridge, and detached bowings are a great aid in this respect. Notes should not be so detached as to lose tonal value. In actual staccato work the bow should be pressed only an instant, then the fingers should be immediately relaxed. A reasonable combining of the legato and the staccato should be encouraged, so that the child learns both forms of bowing as early as possible.

All effort to teach the crescendo and diminuendo in the first months of study should be avoided. Pupils in the first years of study usually play without color. That is because it is not wise to exert pressure until the bow arm is perfectly free. The child should learn from the first to *sing tone.*

Regarding the position of the body, the left shoulder should be kept down, a chin rest serving as an aid in this respect. The body should rest on the left foot, the right foot being placed on a line with the middle of the left foot and facing outward.

The child should never sink down on his hip or raise his shoulder so high that the back and spine suffer from the distortion. I have known several cases of curvature of the spine in children, a direct result of careless position which was not corrected by unskilled or indifferent teachers.

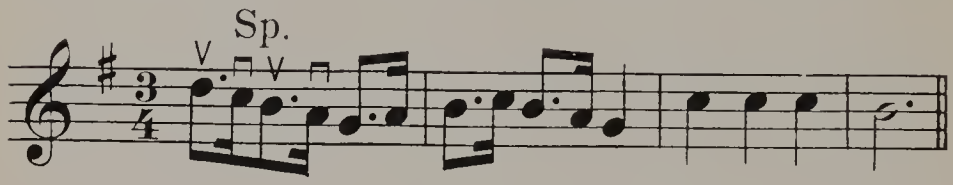
There are many teachers who do not approve of pieces in early study. I do, because such study is valuable in a rhythmic way, as well as useful in developing a fluent tone. The pieces should be in easy keys, and each one should represent some new idea or new line of thought to the child. There are good pieces for first and second grade work, which are not commonplace. I should exercise judgment in the selection, as well as in the assigning, of pieces. If a child neglects his exercises, pieces must not be heard by the teacher until the other work is well done. Each piece which a pupil studies should be different from the preceding one. While the pupil should have some choice in the matter, he must feel that the teacher knows what is best. In the first pieces the tonal, rather than the rhythmic idea should be stressed. Bowing should be complicated. Before teaching a new piece, the bowing of the piece should be learned from several exercises of a similar nature. I believe very heartily in scales, but there should not be too many keys in the first years of study. The minor scales should be left until several major ones are thoroughly understood. The teacher should hear the scale at every lesson. I like those of *Wohlfahrt, Opus* 38, because the teacher has an excellent second violin part to play. All scales should be practiced with the whole bow. Scales in one octave are sufficient, except in the cases of G and A. When in the second or third years of study, the child may possibly take up the minor scale, but the teacher should use only the melodic minor. I do not usually teach varied bowings with scales until the fourth year of study. Scales for children are not for technic but for tone. True intonation must be secured. The use of the fourth finger should be encouraged, both in the ascending and descending scale. This insures a good position of the hand. Children will avoid the use of the fourth finger if possible, but this should not be permitted. If the size of the violin is correct, the child can use the fourth finger. I would write out some simple exercises from my own *Technical Studies,* or from the *Sevcik* books, for this purpose. These should be played with varied bowings, as suggested in my *Juvenile Method.*

Just how early dotted notes may be studied is a question with me. Plain bowings are best until tone and rhythm are established. Such a bowing as this in a little Mazurka is not difficult:

I should avoid the staccato when teaching this bowing for the first time, as the wrist must be very free, and the staccato hampers it.

One can also teach this bowing to advantage at this point:

The first bowing may be taught in the upper third of the bow, the second from the middle to the point. All bowings should be slowly practiced, at first. Now, a third way is excellent, if the pupil has learned to play well, beginning with the up bow:



A straight line over a note makes it slightly detached from the next note. This should be done gently and without effort. Many instances of this bowing are found in violin pieces of the first and second grade.

Daily technic (finger exercises) should begin during the first year. The bow technic must not be neglected, also certain types of wrist movements like this:

U. H. B.

The teacher will find exercises of this kind in the *Sevcik, Eichberg,* and other books.

I begin very early with wrist studies of this kind. The *Wrist Studies of Gustav Hille* may be used, but only such studies as do not involve many technical difficulties. I would not use these, however, before the fourth year, when one has studied the third position for some time. The *Casorti* studies for the wrist are practical with advanced students. *Ward Jackson's Gymnastics,* the *Tartini Art of Bowing* (Carl Fischer Edition) and *Henning's Violin School, Part II,* may be added.

Ensemble Work.

Nothing is of more value to the young violinist, or pianist, than ensemble work. Besides being directly connected with the development of tone and rhythm, its sight reading value cannot be overestimated. Then, too, it strengthens the pupil's own estimate of himself in public work, and develops poise. I could enlarge upon the value of ensemble practice as giving children an intimate knowledge of what is intrinsically beautiful in music. They learn to listen to harmonies, and not alone to melodies. Miss Laura Webster, of Boston, has an excellent plan of work in her ensemble classes. She makes it obligatory that each violin student shall play the viola parts in turn. Sometimes one pupil has the first violin part of the first movement of a quartet, the second violin in the slow movement, and the viola in the last movement. Every violin pupil should learn to play the viola in quartet work, at least. It is of great value in ear-training, and its practice does not in any way injure the violin hand, unless carried to excess by stressing solo work. When pupils play violin quartets, the third and fourth parts may be assigned to comparative beginners. I have used the *Wedding March* from the *Midsummer Night's Dream* (*Edition Schmidt, Heilbron*) in this way, also the *Overture Die Felsenmühle,* by *Reissiger.*

It is of special advantage in Commencement Recitals to bring out the entire violin department of a school or college. Nothing is such a stimulus to average grade pupils as this work. I have used the following works with great success, my advanced pupils leading in the ensemble, and the "little folks" fitting into the easier parts:

1.

I Would that My Love, *Mendelssohn*
Two Violins and Piano, *(Carl Fischer Edition)*

2.

Prayer and Rondo, *Weber—David*
Four Violins and Piano.
Playful Rondo, *Greene*
Four Violins.

3.

Bridal Chorus, *Wagner*
Four Violins.

4.

War March of the Priests, *Mendelssohn*
Two Violins and Piano. *(Carl Fischer Edition)*

5.

Overture, Anacreon, *Cherubini*
Four Violins, Viola and Piano.

Daughter of Zion,	*Handel*
Menuet,	*Haydn*
Overture, Figaro,	*Mozart*
Ave Maria,	*Schubert*
March Militaire, Opus 51,	*Schubert*
Schlummerlied,	*Schumann*

The teacher can also find arrangements of these works, published by *Schmidt,* for four or eight hand piano, thus increasing the value of the ensemble. Occasionally I have used flute, 'cello, and organ parts, in addition. There is also a collection of quintettes, among them the *Reverie* and *Meditation* by *Fauconier,* for two violins, viola, 'cello and piano.

Some very easy works for violins, by *Papini, Hope March* and *Cinderella March* being among the list, are useful.

The March Nuptiale by *Papini* is also good. This prolific composer has also arranged for strings and piano the *Andante* from the *Surprise Symphony* by *Haydn* and the *Andantino* from the *Imperial Symphony.*

For "little folks" I would recommend the *Gavotte Enfantine* and *Military March* by *Poznanski,* also a *Children's Patrol* by *Gillet. Mozart's Turkish March* may be a little difficult, but the children can certainly play the third and fourth parts to the *Schubert Military March.*

For three violins and piano I have recommended the *Six Easy Trios* by *Dancla, Opus* 99, Nos. 1 and 2, also works by *Borelli, Dancla (Opus* 187) *Henkel, Mozart, Papini.*

For three violins and piano I would suggest a *Birthday March, Opus* 36, by *Borner,* and the charming old *Overture "Jean de Paris"* by *Boieldieu.*

When I am teaching in a city where I can secure a 'cellist at a reasonable price to play with my pupils, I use the *Trios* by *Eberhard Opus* 8, and *Ehrhardt Opus* 16; also an easy trio by *Homel, Opus* 32, and *Three Trios, Opus* 85 and 70, by *Wohlfahrt.* I also use *Gebauer, Pleyel (Opus* 8) and *Mazas* with 'cello and piano. *Klassert's Trio for Young Musicians, Widor's Serenade* and *Brahms' Hungarian Dances* may be added. Nothing gives such pleasure to "little folks" as to play real quartets. The *Gruenberg string quartets,* and those arranged by *Zanger* are playable and interesting. As early as possible, I would play easy editions of the classics. *Six Fugues* by *Bach* (arr. by *Braun,* an *Easy Quartet* by *Gorner,* also *Archives of the Classics, Book IV.* by *Bruno Topf,* are valuable.

An easy *Serenade, Opus* 12, by *Buehler,* and a *Quartet* by *Jansa, Opus* 6, may be added.

For unison work I would use the *Schumann* and *Mendelssohn Songs without Words, Perpetual Motion, Bohm (Easy Suite)* and another *Perpetual Motion in A,* the *Dances from Henry VIII,* by *Edward German* (also useful as duets), a *Minuet* and *Sarabande by Bach,* a *Sarabande, Gavotte, Bourree* and *Minuet* by *Handel, Minuet* by *Mozart, Two Minuets* by *Rameau,* and others of this class.

Dancla's Opus 109 is useful for general ensemble work, also the *Slumber song* by *Ersfeld* (two violins and piano), the *Serenade* by *Gounod,* the already famous *Ständchen, Barcarolle* and *Pizzicati* by *Pache,* and a *Symphonie Concertante* by *Moret.*

The *Doll's Wedding Procession* for four violins and piano by *Lachmund,* two easy *Miniature Trios, Opus* 200, by *Gurlitt,* the *Haydn Serenade* (*edition Papini*) and a suite in *Olden Style* by *St. George,* complete the list.

For string orchestra one can obtain easy pieces like *The Children's Christmas Eve, Opus* 36, *Gade;* the *Amateur Classical Collection,* arranged by *Tobani,* and others.

Several Boston teachers, who have large children's classes, also have a children's orchestra, seats in which are competed for, the one passing the best examination being concert master. This is a great stimulus to pupils, and is a real beginning of true ensemble work.

Suggestions for Children's Recitals.

It is well to have two or three Children's Recitals during the year. At these I should use some of the works studied in the ensemble class. A movement, especially some *Rondo* or *Romance,* from *Gebauer, Pleyel* or *Mazas* will do, also the *Pache trios.* I should use *Playful Rondo* (*Green*) for four violins. I use *Lejeune's Melodie* for the very beginners, in unison. Then some child plays a march about the grade of *Leo Oehmler's Marches,* or a *Gavotte* about the grade of *Couté* or *Bloch's.* I explain these dance forms, using some old pictures of stately French dames or of the *Kaiser's Guard* marching before the *Schloss.* Now, some may play from the *Fritsche-Saenger Album,* and I will develop the idea of the *Barcarolle.* Works of *Dancla* or *Sitt* may follow. There are few Mazurkas suitable for children, and the bowings of such works are not always easy. I should not develop the idea of too many dance forms at one recital, though for pupils a little older an afternoon of old dance forms is very pleasing. One can resort to *Bach* and *Handel* and *Mozart* for material. The *Gigue* by *Edward German,* from *"Much Ado About Nothing,"* is useful; also the famous *Boccherini Minuet* and the *Dudelsack Minuet.* I often use the *Rakoczy march,* telling the pupils some of the characteristics of Hungarian Music. (Add *Gypsy Rondo—Haydn*).

The program of general recitals should be varied; a few ensemble works, a cradle song, or a short movement from a *Sonatina* or *Sonata* (*Schubert, Dancla, Hauptmann* or *Reinecke*), may be used.

Sometimes I have an Overture, and if my pupils are not ready for ones which I wish to use, I ask two piano pupils of some teacher whom I know to play a duet. I then tell the story of the Opera. Folk Songs are the first steps of childhood music in foreign lands. There are several old English songs available, and the *Danish Folk Songs by Brown-Wilhelmj* (*Novello-Ewer*). The recital should

not be over an hour in length, and should be sufficiently varied, so that pupils do not tire, and the audience keeps its interest fresh.

In one college in which I taught we had a Violin Club. One year we took up the composers before Spohr, another year the later German composers, and I recall an especially good year when we discussed great violinists, past and present. There was music at each meeting, and I felt that my pupils gained in general knowledge as well as in violin art.

These pupils made a collection of the pictures of violinists, composers, and great musicians, using magazine cuts and postal cards.

CHAPTER VI.

General Teaching Points.—Part II.

Ear Training—Intonation—Development of Tone.

> The most important thing is to cultivate the sense of hearing. Take pains early to distinguish tones and keys by the ear. The bell, the window-pane, the cuckoo,—seek to find what tones they each give out.
>
> —Robert Schumann.

BEAUTIFUL tones should be fixed in childhood. They are just as much a part of music building as beautiful ideals are a part of character building. With special reference to the Violin, I usually teach the child first to recognize the pitch of the violin A. In general classes in ear training middle C is preferred. Ear training properly begins with the first lessons at five or six years of age. Classes in ear training are hardly practical before the tenth year. The suggestions which I offer are, therefore, to be incidentaly applied at the lessons. The development of absolute pitch may begin even before the child has lessons upon an instrument. At three years of age my young brother had a set of glasses which gave the exact notes of the scale. We also had, long before our violin study began, a xylophone and a dulcimer, the former of which was responsible for our ear training in our early years. I cannot say, however, that I ever felt perfectly sure that I had absolute pitch, except in the matter of detecting errors in intervals in the Orchestra. When I attend the Opera to-day, I am totally unaware and, therefore, unenthusiastic, when the prima donna produces high E♭, nor am I entirely conscious of the key in which a selection is played at the Symphony Concerts, although I easily recognize modulations and changes of keys. Absolute pitch is a gift.

At the examination of students for entrance to the Hochschule, in Berlin, the violin applicants usually make a less favorable impression in tests of absolute pitch than the piano students. The reason is evident. Violin students are taught to recognize melody rather than to distinguish harmonies. At the Hochschule each violin applicant must also play the piano. As fas as possible I advocate that my pupils shall study the piano at least three years, in addition to the violin.

Lesson I.

Let us play middle C on the piano. Play D; is it higher or lower than C? Sing the two. Play E. Sing 1—2—3, calling C *one*. Sing 1—3, 2—3, 3—1, etc., as a test. Apply all the exercises to the human voice. Play a tone higher than E. Call this a fourth. Develop the idea of fifth and octave. Develop slowly the scale idea. Lead pupils to sing the tone if possible. Find middle C on the piano. Now find another C, now another. You will find many C's if you try. Now I am going to play C, and I wish you

to sing for me these words just on the same tone: "The mellow morn makes merry May day sing." Play D. Sing this line on this tone. (The teacher thus applies music to the spoken language—and develops the poise of the speaking voice).

Yesterday I heard a cuckoo bird's note. It was G above the staff. Here is a tiny bell. Let us see if any one can tell me what tone this is. Yes, it is A, our violin A. I wish you to listen to every tone you hear, and tell me just what tone it is. When the locusts come in the warm summer days you will hear a wonderful thing, but I am not going to tell you about it until you find it out. I like to hear girls and boys sing, and boys may whistle what they hear (not in people's houses, however.)

Lesson II.

The smallest distance between tones is a half-step. The next distance is a whole step.

How many half steps make a whole step?
From E to F is what?
From E to F♯?
Play a tone a half step higher than C.
Play a tone a half step higher than E.
Play a tone a half step lower than C.
Play a tone a half step lower than A.

Amplify this work, which is both interval and ear training work. Play tones and half tones in quick succession, and let the pupils write the corresponding notes on their music paper. Although singing is now made a prominent feature of school study, it is necessary that pupils learn to distinguish tones, intervals and chords from their own instruments. I prefer to use the piano in illustrations, not, however, in any way neglecting the violin.

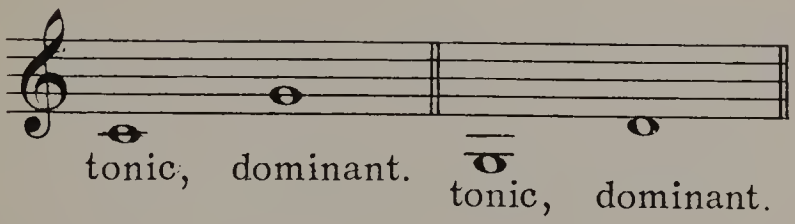
Lesson III.

Play the major scale of C. The Germans always call this the tone ladder. Play it on the violin. Sing it. Develop the idea of whole steps and half steps. There is a whole step between all the notes except between the third and fourth and the seventh and eighth. These are a half step apart. Mark the whole steps and the half steps on the blackboard. Form the major scale of G, A, D, F, and others.

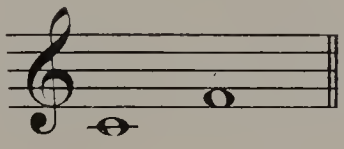
The name of the first note of the scale is the *tonic*. This is the most important note of the scale. The name of the fifth note is the *dominant*. Sing the interval.

Have you ever heard the word *dominie?* That means a *leader,*

and in foreign countries a preacher is sometimes called by that name, because he leads his flock. The Pope was once called a *dom,* or *leader.* I also remember that the beautiful choir in the Kaiser's Church, in Germany, was called the *Dom Chor,* because it was in the *leading* church in Berlin. The *dominant* note is the *ruling* note, because it rules the key.



Have you ever been in a Subway? What does the word mean? Yes, it is under the ground. In our schools, we have a *master* and a *sub*-master. The *sub*-master is second to the *master,* or *under* his control. The fourth note in my scale is called the *sub-dominant,* because it is *below* the dominant, by a half tone.



In the key of C, C is the tonic, G the dominant, as we have said, and F the sub-dominant.

Mark the *tonic, sub-dominant* and *dominant* in the keys of G, F, D, and A, by raising hands as we reach the ones called for. (Play many notes of the scale and test pupils to recognize these intervals.)

How far is it from the seventh to the eighth degree of the scale? A half step. Play to the seventh in C. What do you feel like doing when you come to this tone? Going on to the next. That is so, the seventh, or B, leads into C, and is called the *leading tone.* It leads upward half a step. I call C the blind man and B the good boy who leads him along the street, and saves him from all harm.

The *leading* tone is a great disappointment if we stop there. The boy who has nothing to do, you know, becomes restless. If I were a tone on a music page, I would be glad to be a *leading* tone, so that I could *lead up* to something better and help to make the scale perfect. Wouldn't you?

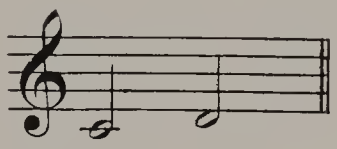
Review these three notes, using the piano or violin, many times, and test pupils frequently.

Many teachers use such a test as this: Play scales up and down the keyboard incorrectly in order that the child may correct you. I do not believe in negative training. Correct scales give correct impressions, incorrect scales are confusing. It is the same with illustrations in violin books. The child should see *only the correct*

way of standing or the correct way of bowing. He is more likely to have the incorrect tonal concept than the correct, when both correct and incorrect examples are given. One of my friends says, "John, I wish you to hold the thumb of your left hand between the first and second fingers, thus." She shows the child the correct picture. John asks *"Why?"* The wise teacher says, "Because, dear, it is right to do so, or at least, *I* think it is right." *John* is *satisfied.*

Lesson IV.

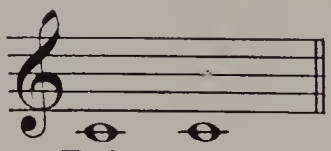
The distance between two tones is an *interval.*



This is an *interval* called a *second.*

Play the two together. It does not sound well, does it? Now let me show you something more beautiful. (Teacher plays a third and repeats as a chord.) Many beautiful chords are made using the third. Let us hear some. We cannot play them as easily on the violin, but I will play some to you. From the first to the fourth note of the scale is an *interval* of a fourth. Young people do not enjoy making *fourths* as well as making *thirds.* (Teacher directs different pupils to play *fourths* in C, D, G, and other keys called for. The class may now write on the music paper several scales, marking the *fourths.*) Develop slowly the idea of the *fifth, sixth, seventh,* and the *octave.*

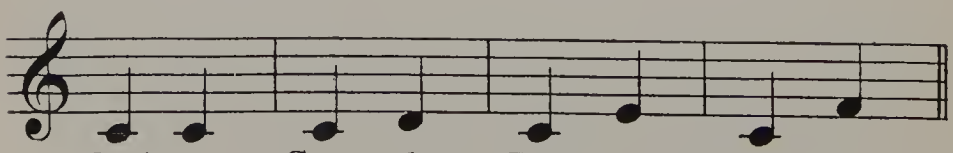
I am going to tell you about the first note of the scale. We will suppose that John and Harry both sing C (middle C) at once. They sound just alike, and I will place them both on the staff.



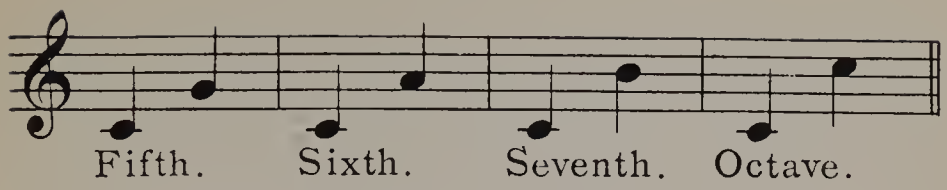
Prime.

We say John and Harry are singing in *unison.* Call their notes by the word *prime.* Sometimes people sing in *unison* through a whole piece, but it is not a *prime.* The word *prime* is only used when one is singing in unison on the first tone of the scale.

Mark the intervals.

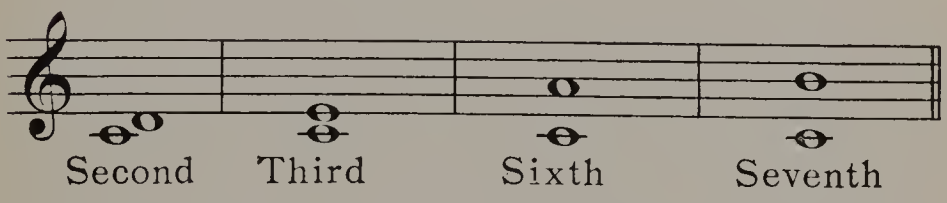


Prime. Second. Third. Fourth.



There are two kinds of intervals, the *perfect* interval and *major* intervals. This is hard to remember, but I know you will try to do so. Here are the *perfect* intervals:

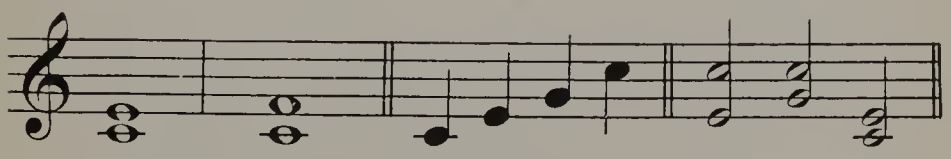
Here are the *major* intervals:



There are other intervals of a *ninth, tenth,* etc., but I will not tell you about them now.

A review of whole and half steps and intervals should follow, each pupil being obliged to record his work in a little harmony book. It will take many lessons to develop the idea of perfect and major intervals in several keys. Confine the attention to the key of C until the class thoroughly understand it. Ear tests should constantly be given. I generally play the perfect prime followed by the perfect fifth. Now use the perfect fourth and fifth followed by the octave. This oral work may be in different keys, the teacher at the piano.

About this time the teacher can begin simple double-stop work on the violin.



I would teach the pupil to first distinguish between the *perfect* intervals.

It is unfortunate, and a direct reflection upon violin art, that the science of music is not taught in connection with violin lessons. The recognition of perfect and major intervals in his own studies, and in violin pieces, is a step toward a thorough understanding of

the content of music. The violinist who merely acquires technic to play well, and does not study the content of music, rarely becomes a great musician. He is often a failure as an ensemble player. True violin study should mean the perfect understanding of the science of music. I should play the perfect and major intervals in succession until the pupil can recognize them at once. Then let him mark the perfect and major intervals in some easy etude, in which there are no accidental notes. Play the intervals with separate tones and also striking both keys together.

By the time that pupils are ready to join the ear training classes, they are perfectly familiar with the signature of works. Attention should be called to the double sharp and double flat, also the natural. With very young pupils I should not use the term *enharmonic,* but I should call attention to the fact that C♯ and D♭ are one and the same thing, only in violin study C♯ is made with the third finger and D♭ with the fourth. We may tell older pupils that it is on the piano that C♯ and D♭ are alike, but that they are slightly different on the violin. At this point, one may remind the class that the tonic of the scale of G is five notes above C; also that the tonic of D is five notes above G. The tonics of flat scales are a fifth apart, downward from C. I would ask pupils to write out the signatures on music paper for the major keys of C, G, D, B♭, F, etc.

At this point I should review what the class had studied, orally; also, with a written test. Place the pupil at some distance from the piano and play the perfect intervals in the keys of G, D and A. Then play the major intervals, so that the pupil will easily recognize any perfect or major interval. Gradually add other keys. I should not carry this work further than the interest of the class will warrant. Only the keys which pupils are studying at this point need be used. The difficult keys may be avoided. The names of the sharp and flat keys should be learned.

Lesson V.

Play the chord of C. A chord is three or more notes played at the same time. In violin music, when two notes are used, we call them double stops. I am going to tell you about triads. When three of us sing together, we call ourselves a *trio.* A *triad* consists of three notes and is a chord. A major triad may begin on any tone. The tone we begin with is called the *root,* just as our tree starts from a root; if we add to the root a major third and a perfect fifth, we have a major triad. Now let us build some major triads on C, F, D, G, E, and other notes.

These triads are major triads, because they are built on the first, fourth, and fifth of the scale. The first triad is built on the *tonic,*

and is called the *tonic triad.* The third is on the *dominant,* and is called the *dominant triad.* The second is the *sub-dominant triad.* The *tonic, dominant* and *sub-dominant triads* are *primary triads.* Now I am going to tell you why, and it is very interesting to know this. You may write down the letters of these triads. What do you discover? That all the letters of the scale are in these three triads.

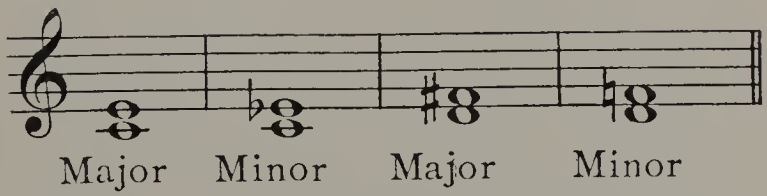
Develop here the idea that the root of the tonic triad is the fifth of the sub-dominant triad. The root of the dominant triad is the fifth of the tonic triad. Also teach the class that a triad may belong to more than one key. To pupils who have studied music for several years, it is possible to teach that triads may lie in the first, second, and third position, and the reasons for this.

Broken chords and arpeggios may be illustrated at this point. I would suggest common forms of arpeggios.

In the duos of Gebauer, Mazas, and Pleyel are many illustrations of this class of broken chords, to which the teacher may refer.

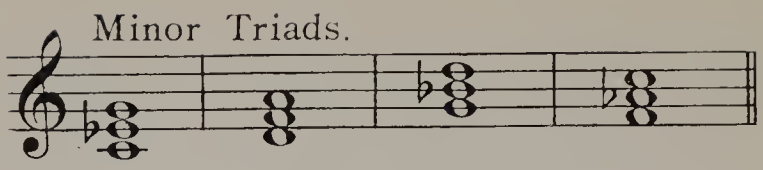
Lesson VI.

The class has now progressed sufficiently to understand minor intervals and minor triads. Most of the pupils have played the easier minor scales, at least in one octave. I teach these in the third year of child study, as a rule. The minor interval is formed by lowering the upper tone of a major interval a half-step. (Do not allow the pupil to say *note* for *tone.*)



Note that the distance between tones in the minor is shorter than in the major. Now, let us play major seconds and minor seconds, major thirds and minor thirds, etc.

The minor triad is easily understood. Here is one: A root, a minor third, and a perfect fifth.

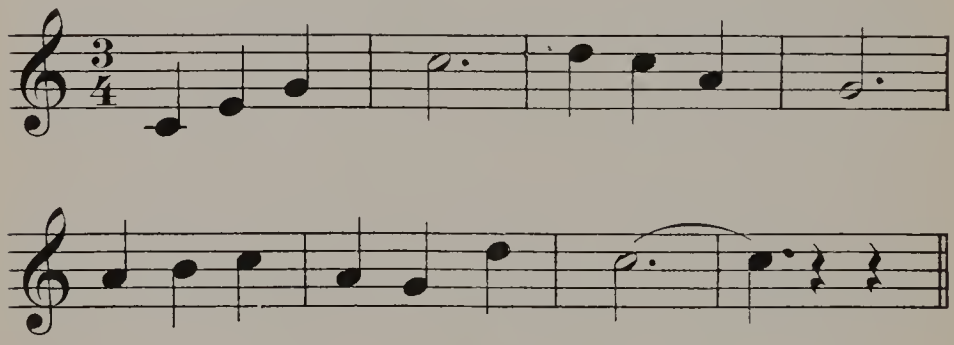


Review the major and minor scales, pointing out the fact, which all violinists ought to know, that the melodic minor scale is sharped on the sixth and seventh of the scale in ascending the scale, and flatted in descending the scale.

Play a succession of major and minor scales; let the pupil distinguish between them, then play major and minor triads in succession and ask pupils to recognize them. Follow with broken chords, major and minor. The greatest stress should be laid on major and minor chords.

Lesson VII.

We have now dwelt, at some length, on the fundamentals of musical science. If the pupils tire of this, it is wise to introduce some lighter element. I would use the melody form, having the pupils write down what the teacher plays. The key of C is preferred. G and D may follow.



The teacher may play each phrase slowly, the pupils writing as she plays. Then she should introduce other forms, like the March and the Barcarolle. She must play slowly and distinctly. I have seen pupils under fourteen years of age write two-part melodies as fast as the teacher played them, but this requires practice.

Lesson VIII.

If the pupils are sufficiently advanced, we may teach the dominant seventh chord at this point. Every key has its own dominant seventh chord. Develop the idea that the dominant seventh is followed by the tonic chord of its key. I would ask each pupil to bring the class some easy piece to analyze. If it is a march, we will talk about the essential characteristics of a march. *The Melodies in Tone Land,* by *Mrs. Krogmann,* afford easy illustrations of the use of the tonic, dominant, sub-dominant, and dominant seventh.

These can be analyzed. Teach also that music is like spoken language. A musical phrase is a short sentence; one is a thought in music, the other a thought in words. There are four chords in every key which tell a complete story. They are

the tonic, the sub-dominant and the dominant seventh, coming back to the tonic again.

I would now stress the dominant seventh chord. Let the pupil hear it at a distance and non-associated with the tonic. Also play its notes separately.

Diminished and augmented intervals may follow slowly while the teacher gives constant exercise in melody.

Rules to be Learned and Illustrated.

The intervals of the major scale reckoned from the tonic are perfect or major.

From perfect intervals, diminished and augmented, intervals are formed.

From major intervals, minor and augmented can be formed.

A minor interval is smaller by a half-step than a major of the same name.

A diminished interval is smaller by a whole step than a major or a minor interval of the same primary name.

A diminished interval is smaller by a whole step than a major interval of the same primary name.

If the pupils are too young to understand these rules so as to express them, teach the content of them and let the ear recognize what speech will not yet frame in words.

I would play many perfect and augmented intervals; many minor and diminished ones also.

The secondary triads and the relative major and minor keys may be taught at this point; also vary the work by introducing different kinds of time. Ask pupils to write the signature of G minor, A major, B flat major, etc.; also short melodies (at home) in 12/8 time, 2/4, 3/4, 6/8, 9/8, etc.

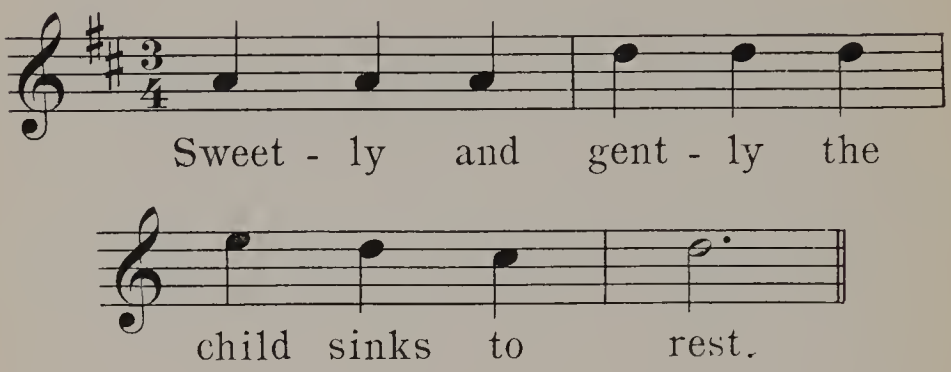
Teach them how to tell in what key a piece is written, both by the eye and by the ear. Modulate from one (easy) key to another and see if the pupil will be able to tell in what key you are playing. See if he can tell you whether you are playing in a major or a minor key.

Lesson VIII.

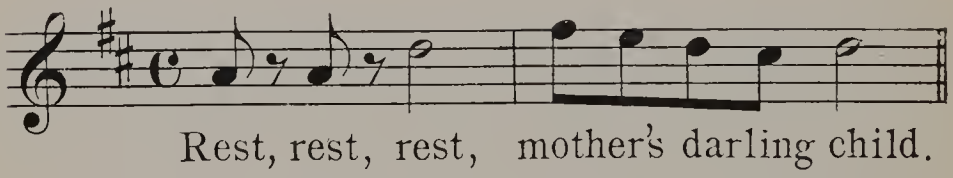
There are many points concerning rhythm which can be taught in the ear-training class. Since language is rhythmical, I would suggest the employment of verses in the teaching of strong and weak

pulses. Accent is a very important feature of rhythm, and rhythm is the soul of music. Teach the child that the strong beat in 3/4 time is upon the first note of the measure.

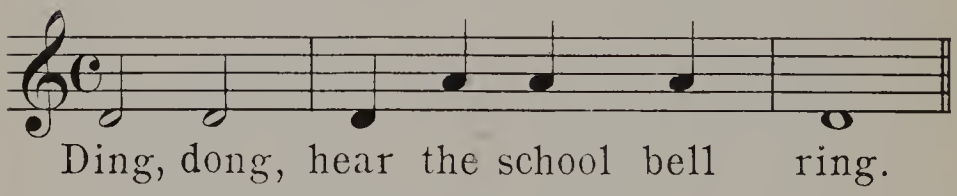
I would then recite thus and play:



Develop the sense of rhythm through the sense of touch, also by accenting the strong beat at the piano. Emphasize important syllables as you recite on the same tone. Now teach the value of rests in this way:



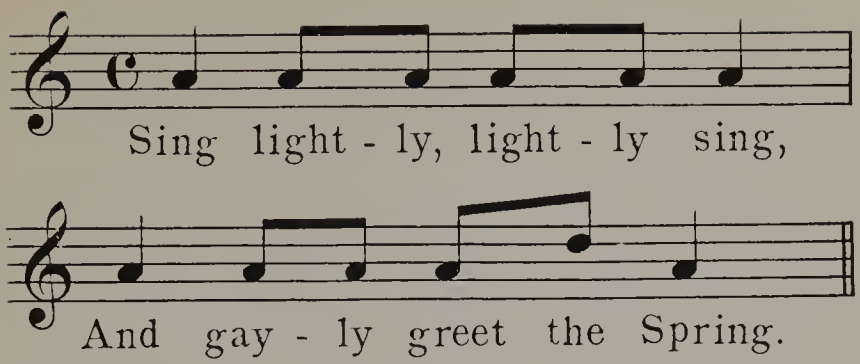
I would sometimes introduce the bell idea. Ring the bell thus:



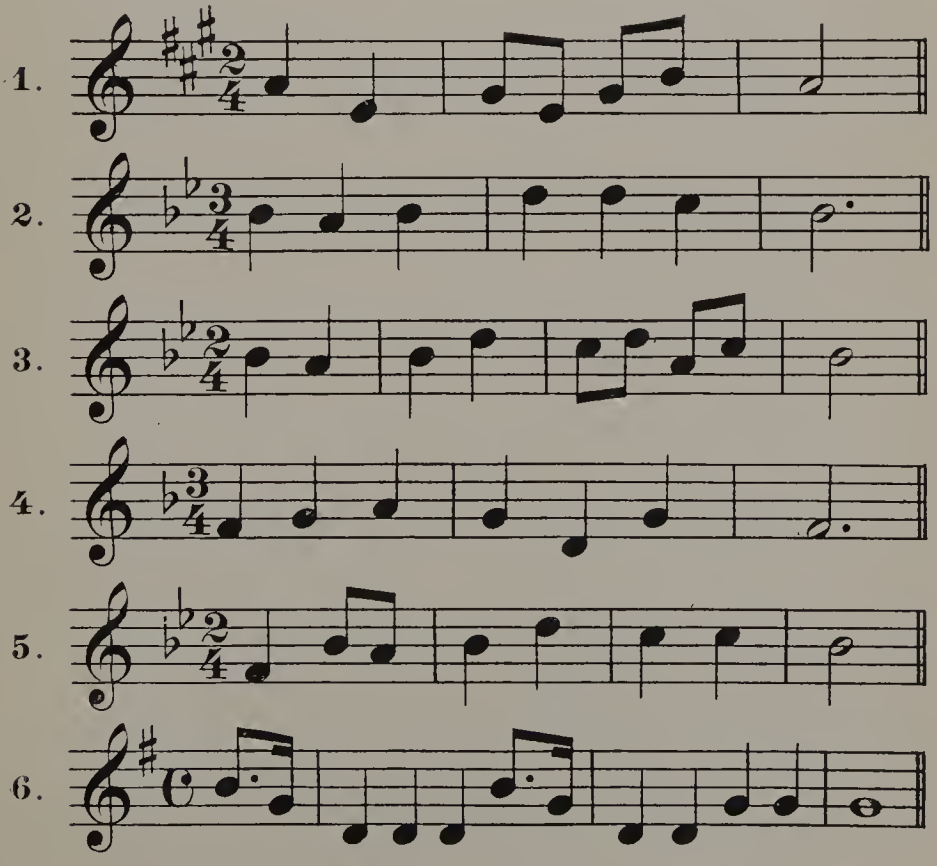
Sometimes I tap a drum, (imaginary) thus:

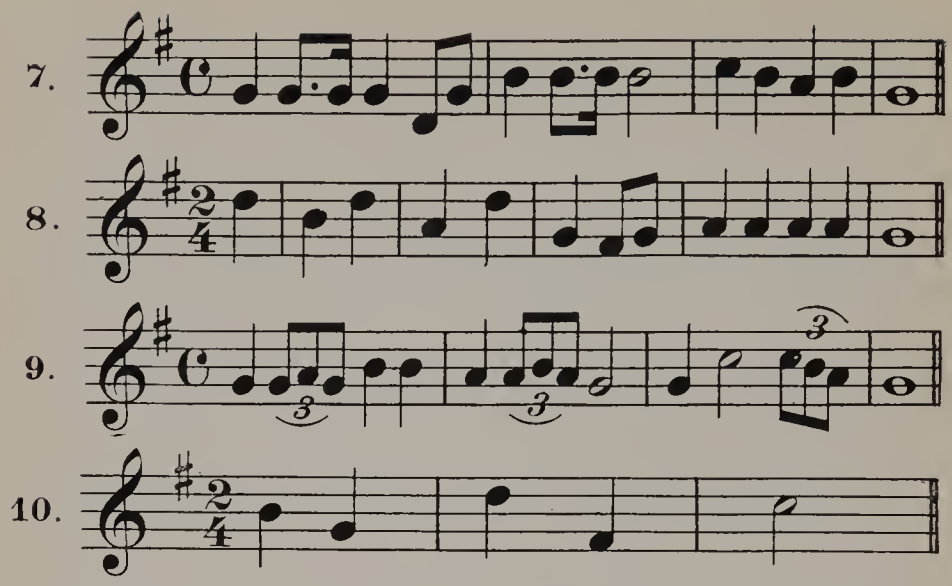
If the child does not catch the weak beat, sing thus:

Rub-a-dub, rub-a-dub, rub-a-dub-a-dub-a-dub.



I prefer that the child learn to count time mentally, without the aid of feet or head. These awkward movements are a menace through life. I would not teach these expressions 1 *and er,* 2 *and er,* etc. In presenting subjects for dictation it is well to present groups of notes, that the pupil may learn to think in groups. Develop the feeling of musical connection, explaining that progress is rhythm. This work properly belongs in the easy stages of ear-training. I present it because it is a subject by itself and because I did not wish to introduce it in the midst of the harmony work. I will present some phrases which the teacher may amplify for the dictation class.



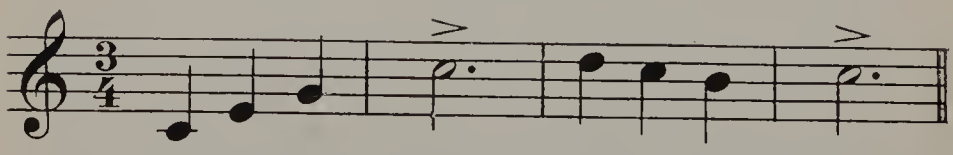


I usually use C, F, G, or A, in these illustrations, as pupils are familiar with these tones. C is the deep church bell, G is the bright school bell, F is the going home bell, and A is the violin's "good morning" tone.

The teacher will see that I combine ear-training and dictation work with other work. As the ages of my pupils vary, I have to make the work intelligible to all. Nature and art are so closely allied that I like to make my pupils feel the connection and associate the sounds of nature with those which we recognize in music. Let the children find out what the cuckoo and whippoorwill sing. There is a book of *"Nature Songs"* from which the teacher may draw illustrations. I request the children to do as much of the real work as possible, leading them to do things rather than doing them myself. I also let my violin and piano illustrate, instead of talking a great deal.

The First Steps in Tone Color.

Show the children a magnet. Let them discover that it draws things toward itself. Now there are tones in our scale which are magnets. Let us see if we can discover some.



The tonic C is a magnet. However we go, it seems to draw the melody back to itself. When a repose tone or magnet tone like C is also an accented tone, we have a complete idea, and such a group is a cadence.

Play half of a cadence and stop. The child quickly recognizes the desire to progress toward the tonic.

I sometimes give the class two measures of a melody, letting them finish it, which they invariably do well, marking the tonic, subdominant, dominant and leading tone.

Here are a few sentences to which they may write music:

See my pretty rosebud, with its petals bright;
Patter, patter falls the rain;
Let the merry sleigh bells ring, for Old Winter now is King;
Gently fall the snowflakes, on the cold, cold ground.

Older pupils will select more difficult sentences. Let them feel the rhythm of the words and mark accents.

I never treat a child's composition lightly. It may be the beginning of *something*. The music should suit the nature of the words. Let the child train himself simply and naturally. Words aid the imagination and increase the sense of rhythm. Above all cultivate the sense of beauty and proportion. All dictation exercises should be short. One must think in groups.

The First Steps in Phrasing.

If the pupil is a comparative beginner at the piano, or violin, ask him what he hears in all that he plays. Find places for punctuation, whether a comma, a question mark, a surprise mark, or a period. I often select themes from Haydn, Mozart, and Schumann for the older pupils. Very young players are perfectly qualified to analyze the charming piano works of *Mrs. L. E. Orth* and *Mrs. C. V. Krogmann*, *Jessie L. Gaynor*, and others. Last year I tried a *Loure* by *Bach*, and my pupils declared that they never understood *Bach* so well before. They were delighted with the work, and, ere long, the class had learned to play it in unison. The *gavottes* from the *Bach* suites are excellent studies.

Many of my pupils can write two-part melodies, if they are easy. Hearing three tones simultaneously is difficult. The harmonizing of melodies belongs to the beginning harmony work, with which this book has little to do. I would suggest that the teacher follow the suggestions of *Mr. Arthur Foote's* work, (*Arthur P. Schmidt*); *Ear-Training for Teacher and Pupil* (*C. A. Alchin—Oliver Ditson Co.*); *Intervals and Chords* (*Jean Parkman Brown—Oliver Ditson Co.*) These works give abundant suggestions for the ear-training, dictation, and beginning harmony classes. There are also other good works which are useful. I make my own course and adapt it to the needs of my pupils.

The Development of Tone.

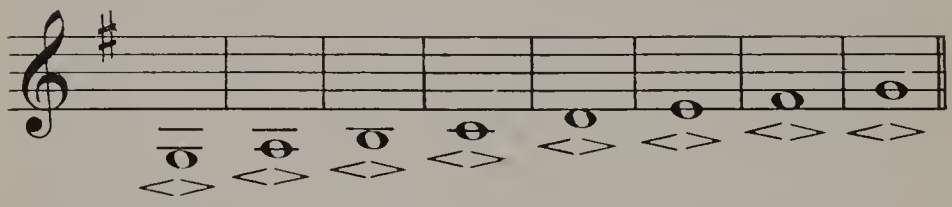
As I have said, the child, in the first and second years of study, is not able to graduate tone. If he *sings* his tones, and draws the bow so as to create a free, beautiful bowing and a clear, sweet tone, he is in the right path. The reason why he cannot graduate his tone is because his bow control and the development of his arm and wrist muscles is not secure. He presses slightly on the bow for the staccato, but he immediately withdraws this for the tone required. He

should be taught to "coax" his tone when he starts. A long, smooth, beautiful bowing creates a beautiful tone. A very nervous and stiff bowing gives no beauty and freedom to tone. I can teach a six year old child *anything* in bow control because his muscles are supple. He should guard against squeezing the bow stick. The muscles should be perfectly free. I teach the fundamental bowings, during the first and second year of study, incidentally with tonal work. Slow, even tones are best. Keep the child from playing too rapidly. Again, do not force his technic or let him *play at* pieces beyond him. He tires of too long continued practice of the difficult classics. Let him occasionally study dance forms like the *gavotte, minuet,* etc. One danger here I may mention: For the development of beauty of tone, use flowing melodies. Dance forms and trick bowings, if too much stressed, are detrimental to true tonal work. They are excellent for rhythm, but when they sink to the plane of mere "ear tickling" works, they are injurious.

The First Steps in Tone Graduation.

In the fourth year of study the child may begin his work in tone color to advantage. He has played in the ensemble classes, and the older pupils have unconsciously influenced his ideas of tone color. He understands when and why a crescendo is required. He also knows what a pianissimo means. The little child's mind is a wonderful phonograph, and when he is playing a beautiful work like the *Wedding March* from the *Midsummer Night's Dream, Schmidt Ed. Heilbron*) for four violins and piano, as he executes the rather uninteresting 3d or 4th parts, he feels very enthusiastic because the first and second violins are playing with very beautiful tone color. He cannot graduate his tone, but he feels the demands of phrasing, to a certain extent.

Let him begin his scales in these ways, slowly and smoothly:



Now, teach him how to press gently upon the bow-stick, then gradually to relax pressure. The fingers must be loose upon the bow, with the exception of the first finger. The thumb must always be curved outward and opposite, or between, the 2nd and 3d fingers. Move the first finger away from the second in quick accents. Keep the fourth finger on the stick when playing at the heel. For bow control I would give the pupil a simple exercise like this: Draw the bow gently to the middle, raising the first finger. At this point, place the first finger on the stick and raise the fourth without disturbing the equality of tone. Do this slowly many times, reversing the process for the up bow.

An excellent exercise for tone color in the positions is this:

with the crescendo and diminuendo several times in one measure. Older pupils combine this with the vibrato, but I do not teach the vibrato until the pupil can play in tune in both first and third positions. The tone also must be ample, smooth, and the principles of bowing be well mastered, before we use the vibrato. Some children who have heard much good music play with true musical feeling, graduating their tones and expressing phrasing without any suggestion from me. What is intuitively correct I never interfere with. Even the child's conception of a piece is worthy of my respect. At the yearly examinations, I prefer the pupil's individual work, not a parrot-like performance which I have taught by "rote and rule," until it has lost all originality. The child must learn early that a coarse tone is obtained by too much pressure, and that a tone that sings must be sweet and beautiful and free. He must touch his strings gently. Even when perfectly free, the tone will sometimes scratch, through nervousness of the bow arm. Let the child learn to play slowly and to think tone constantly. Many people do not understand why the child plays without color in the first three or four years of study. The reason is obvious; he has not learned to transmit tonal concepts to his bow arm. He feels but cannot execute, because the time has not yet arrived for a perfect expression of his ideas. You cannot force him. If his tone is beautiful and all his movements are free, he is working in the right direction. Blessed is that child whose gifts are of such a high order that tone-color, phrasing and rhythm, are his by the grace of God!

Such cases are rare, but I am persuaded that there is no instrument like the violin in the expressing of the child's inborn musical instincts.

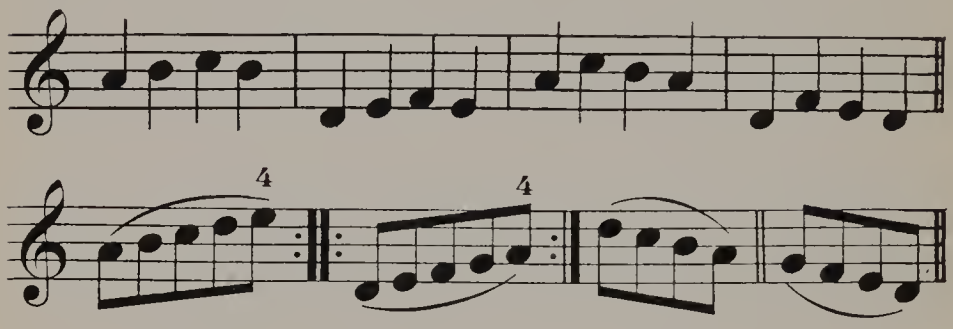
"Give a child a violin, and he can do nothing!" said a noted English writer.

That gentleman was surely neither a violinist or a sage.

Intonation.

Many teachers who are overburdened with *method,* neglect intonation in the first years of child-training. Children are usually born with some idea of pitch. Why is it, then, that they play the violin so shockingly out of tune? Because they are not made to *listen.* Bowing and technic are stressed to such an extent that the child is too early burdened with the *detail* of playing the violin, without any thought of tonal progression. I have heard pupils play in perfect time, with excellent bowing and tone, who were almost a half-tone off the pitch during the entire piece. *This is not*

necessary. The child should be kept on the first, third, fifth, and octave, until he recognizes them and can play them. It took one of my pupils a whole year to play A-B-C-D- correctly. In the meantime, he had learned rhythm and bowing readily, but his tonal ear was deficient. I would develop the ear by repeated reviews of whole steps and half-steps. The *Sevcik* plan, while very complicated, is adaptable to our pupils. I have, also, in my *Technical Exercises,* used some similar illustrations which can be adapted for children. Now, as to the plan. Dwell on 1-3-5-8 especially, until the child hears these tones mentally. Then slowly and surely teach the other intervals of the scale. Frequent reviews of similar notes on different strings is advisable.



My *"Juvenile Method for the Violin"* fixes these points in the child mind.

Nothing is so disastrous to public work as poor intonation. One seldom hears it in the *Sevcik School,* there is so much drill work. The semitone system has undoubtedly great advantages. Every pupil should be made to play his exercises in tune before he goes to the next exercise. He should also repeat many times passages which are difficult, and which contain accidental notes. We repeat for technical reasons—why not for pitch? One exercise perfectly learned is worth a whole book full of exercises badly played. Daily scale work adds to progress in correct intonation. The scales should be played from memory. Another great aid to intonation is that the teacher play with the pupil, as well as away from him. Teach him to listen to his own playing while playing alone. The teacher must also play the piano with the pupil to vary the work.

My first violin teacher was a pianist. She never played with me. What I learned was, therefore, the result of theory rather than of practical illustration. It is of prime importance that the teacher be an excellent player. The child remembers the tone which he hears, and imitates it. He should hear older pupils and play in unison with them occasionally. For the ensemble class in public recitals I use unison pieces, if the children are included.

For the development of the tonal sense, it is a good plan for the older sister or the mother to play with the child, on the violin or the piano, daily. This does not mean that the child should not play by himself. He should learn very early to do *some* things by him-

self. Some of my advanced pupils play daily with the little folks, in cases in which parents are able to employ an assistant. This is the way in which little Vivian Chartres made such wonderful progress.

Early quartet and duo work are a great aid to the child's ear. He then learns to listen to harmony, as well as melody, and he senses progressions, at the same time becoming a quick sight reader. Children can learn to play in time on the violin even when they cannot "carry a tune" while singing at school. The mastery of the violin fingerboard is dependent both upon a quick ear and a mechanical mastery of intervals. I may hear intervals, sense them mentally, and play them intuitively, because the fingers know their places on the strings. This last knowledge is derived through the touch sense.

Lastly, the feeble or the nervous child cannot concentrate attention. This is often mistaken for a defective tonal sense. Little folks also suffer from ear troubles, caused by frequent colds, and should be carefully watched by parents, as all trouble of this nature interferes with violin study. At the close of a season, when I am very nervous and worn out, I play decidedly out of tune. So do many of my advanced pupils. After a rest, we are quite ourselves again.

The *tonal sense was fatigued to the point of exhaustion.*

CHAPTER VII.

Gymnastics for Young Violinists.

Perhaps young teachers do not realize how dangerous it is for children to practice long and continuously. I cannot believe that those young people who practice eight to twelve hours daily for Professor Sevcik can endure such arduous practice without serious detriment to health. There are few teachers who really instruct pupils how to practice. I first began to think of this subject after two children who came to me were found to have double curvature of the spine, because, in their early study, their teacher had not insisted upon the use of a chin-rest. These children were actually distorted in their position when they came to me.

I have many pupils from five to eight years of age. Once a week we have the physical culture class. The children like the work, and I generally outline the plan for the coming week. I will describe a few of the exercises.

General Gymnastics.

1. Position. Rest the violin on the left jaw, touching only at the edge of the chin rest. The left thumb is in advance of the first finger, resting below the first joint. Arch the fingers for use. Keep the elbow well under the violin. Count ten slowly. Rest. Repeat the exercise three times.

2. Position. Hold the violin firmly by the chin only. Take the weight of the body on the left foot. Swing the right. Keep the body in position and free. Rest. Repeat exercise three times, counting ten slowly.

3. Position. Violin up, chin active, hold the hand in correct position with fingers on the A string. Count ten slowly. Repeat. Rest.

4. Swing the right foot several times. Violin down by the side. Rest arms.

5. Swing arms backward and forward. Take deep breaths. Count ten and hold the breath, then exhale slowly.

6. Place the bow on the A string at the middle, left hand in position, right arm raised so that the bow lies easily on the strings; rest the fingers freely on the bow-stick; wrist up, arm muscles free. Count ten slowly. Repeat. Rest.

7. Same exercise, bow at point. Wrist not too arched and not depressed. (About on a level with knuckles.) Count ten slowly. Repeat. Rest.

8. Hold the violin in position; raise the bow as if to play; describe a half circle. Draw the bow and the violin towards each other. Repeat.

9. Exercise for Back Muscles. Draw the violin away from the bow. Stretch the arms wide apart. Repeat. Rest.

10. Exercise for muscles of the neck. Move the head forward and back, counting ten slowly. Move the head from side to side, describing a circle. Repeat. Rest.

11. Move the shoulders slowly in a circle. Repeat. Rest.

12. Place violin on a table. Place hands on hips, palms forward. Bend body slowly from the hips, forward, counting ten. Bend backward carefully. Count ten. Repeat. Rest.

13. Bend the body from the waist, from side to side. Repeat. Rest.

14. Bend the body forward from the waist. Extend arms toward the floor. Repeat. Rest.

15. Raise the arm, let the hand hang loosely. Shake the hand from the wrist. Describe a circle slowly with the wrist. Use both hands. Repeat. Rest.

16. Raise the arm. Describe a motion by which we learn to write. Describe a lever of a machine. Imitate its movement.

17. Describe a graceful curve with the left arm and hand. Motion free. Extend hand and arm, then draw toward body, waving hand gracefully. Repeat. Rest.

18. Similar exercises with arms and hands extended outward at the side.

19. Move the wrist and forearm in a circle, as if about to draw upon the blackboard. Repeat with both hands. The forearm must move on its axis. Repeat. Rest.

20. Exercises for thumb and fingers. Move the left thumb back and forth ten times, slowly.

21. Place the fingers quickly on the A string, as the teacher calls their names. Stress the use of the third and fourth fingers.

22. Exercises for the chest. Position. Take a deep breath. Put your hands behind you and bend the body forward, to the side and backward, in succession.

23. An exercise for careless boys. Clench the fist and strike a blow at an imaginary coward. Note the curve of the thumb. Apply that to the right hand.

24. These exercises may be amplified, but half an hour being required at the lesson.

Remarks.

In true teaching much attention must be given to flexibility of all parts of the body. Though one plays the King of Instruments, one cannot produce an impression upon hearers without grace and ease of movement. Beauty of tone is not compatible with awkwardness of the body. I have stressed body gymnastics, because they relieve the fatigue of violin practice. After an hour of practice, every student of the violin should lie down flat upon a couch and rest. A few hand and arm gymnastics can be taken while in this position. The violinistic muscles should be trained separately by finger technic. Children should stand to practice. Older pupils may sometimes sit, but always close against the back of the chair. If one slides forward in the chair, the back muscles are under a strain. Without health and good nerves, the violinist is sadly

hampered in the pursuit of art. All exercises should be practiced regularly. I prefer that they should be practiced while the room is being ventilated. A walk in the fresh air is very necessary after long practice. Even advanced pupils should not practice over one and a half hours at a time.

Exercises for the Fingers.

1. Bend the first finger of the right hand sharply at the middle joint, while the other fingers are merely curved. Repeat with each finger. Rest.

2. Raise the first finger, curve sharply and strike upon the table. The other fingers may rest lightly upon the table. Always raise from the knuckle. The table is suggested. One can also use the fingerboard of the violin. I frequently practice finger technic while holding my violin under my arm. I can exercise my fingers and talk with my friends at the same time.

3. Bend the middle and fourth fingers so that the tips touch. Always touch the tips to the palm.

In finger and wrist gymnastics an opposition of muscular tension must be experienced in all the exercises. This causes the muscles to stretch and insures their rapid development. *No exercise should be practiced to the point of fatigue.*

Exercises for the Bow, Hand, and Arm.

1. Stretch the fingers forward and outward; then clench the hand violently. Repeat. Rest. Move the fingers up and down; then close them up quickly, expanding immediately afterward.

2. Place the hand upon a table. Move it from side to side, from the wrist, extending the fingers, then clench and stretch out the fingers several times.

3. Same exercises with the left hand.

4. Raise the arm, the wrist hanging limp, from the shoulder. Move it up and down several times. Repeat with both arms.

5. Stretch the arms back as far as they will go. Expand chest. Take a deep breath. Place fingers on shoulders. Count ten. Repeat. Rest.

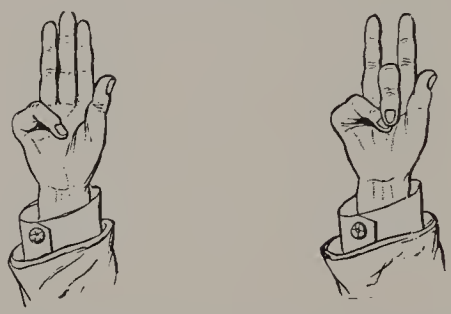
6. Same exercise. Follow with arms and hands extended upward. Stretch the hand, move fingers backward and forward.

7. Be very careful about the lateral wrist exercise, with young children. The elbow must not move outward.

Many other exercises for hand and fingers can be suggested. Hook together the fourth fingers and pull gently. Do the same with other fingers.

8. Dovetail the fingers and stretch out. Repeat, placing the hands against the chest and turning the palms out, the elbow being extended.

9. Exercise for the fourth finger. Practice with care.



10. Review the lateral and circular wrist movements, with fingers extended. Repeat with fingers clenched. Keep the forearm down.

REMARKS.

After long ensemble practice, I often close my hands tightly and hold them against the shoulders. I then strike out hard in every direction. An excellent exercise for the tired shoulders is to swing the arms in circles, the hands being clenched. For the back muscles, strike the closed hands together behind the back, on a level with the shoulders. Hold the closed hands firmly against the shoulders, then raise the elbows upward. Repeat. Close the hands; hold the arms straight out. Twist the closed hand. Twist the arm from the shoulder. (It is wise not to perform these exer-

cises too violently. They are best performed at morning and evening with loosened garments). Another valuable exercise, for pupils who stand, is to swing the right foot forward and back, with the full weight on the left foot. Children should be taught to poise forward on the ball of the foot, as violin practice often causes one to carry too much weight on the heel.

Faults of Pupils.

Many of my pupils have come to me with the left shoulder too high, thus causing the violin to tip too much toward the E side. This position is dangerous to the spine and back muscles. A simple pad of silk or velvet should succeed the chin-rest attachment, which is probably too high. The child should not rest the chin too far in upon the chin rest, as the muscles at the back of the head suffer. Pupils in the third grade can take a set of exercises which consist of working the upper part of the body in a circle from the waist. (Awriggling motion). One of my advanced pupils has an enlarged left hip, from early practice with the upper part of the body sunk towards the waist, and the knee passive instead of active. She forces her body out below the hip in a very awkward way. An old habit like this is very hard to correct. Another advanced pupil has exceedingly large shoulder blades. This is due to careless teaching in the first years, and might have proven more dangerous. Another pupil persists in standing with feet wide apart. This is a strain upon the back muscles.

Altogether, the subject of health and the violin is a serious one. The exercises which I have suggested, together with a rational mode of living and well-governed practice, can do wonders for the child, as well as for the older pupil.

STRADIVARIUS

"Your soul was lifted by the wings to-day,
Hearing the master of the violin;
You praised him, praised the good Sebastian, too,
Who made that fine Chaconne, but did you think
Of old Antonio Stradivari?—him
Who a good century and a half ago
Put his true work in that brown instrument
And by the nice adjustment of its frame
Gave it responsive life, continuous
With the master's finger-tips and perfected
Like them by delicate rectitude of use."

CHAPTER VIII.

LESSON STORIES.

STRADIVARIUS.

I wonder if any of you children can tell me who wrote the greatest plays in the world? *Shakespeare,* to be sure. And now, I am going to tell you of a great man who did as much good in the world of music as *Shakespeare* did in his way. This man was *Antonius Stradivarius.* He was born in an old town in Italy, called Cremona, the "town of Violins," in 1644.

Now, *Stradivarius* was not the first violin maker in Cremona. He was a pupil of *Amati,* who also made beautiful violins.

I imagine that he was a very retiring fellow while he worked for the great *Amati,* for he did not even dare to label his violins with his own name for many years. Perhaps this was out of respect to his master. At any rate, it was long after he became a man before *Stradivarius* put his name inside his violins. I do not wish you to think that all violins that bear this label are real *Stradivarius* violins, for an instrument which costs not more than $10.00 can be thus marked; but the label means that the cheap violin is a model of the famous ones, of which there are now not more than two hundred in the whole world. When you see a really fine one, you will easily see the difference between that and the $10.00 one.

About the year 1700, when *Stradivarius* was fifty-six years old, he made his best instruments, and how much do you suppose this great man, who worked in his attic shop from morning until night, asked for his beautiful violins? His usual price was from *twenty to fifty dollars,* and there is one of his violins which sold for ten thousand dollars not long ago! This was the *"Messie"* violin, which for many years had been in the house of a queer old violin collector named Tarisio; then it came into the hands of a great Paris violinist, and finally it was sold in England for $10,000.

Our good poet *Longfellow* once showed great interest in a *Stradivarius* violin owned by *Ole Bull,* and he wrote about it in his beautiful *"Tales of a Wayside Inn."*

I am going to tell you about the old house in Cremona, which still stands and which many Americans visit. If you go up into the attic of that house you will still find in the beams some rusty old nails where *Stradivarius* used to hang up his violins. It is a large, sunny room, and one can look out of its windows upon the beautiful town, and think just how the great master worked and lived in those old days when he was making beautiful violins for all time.

When you are a little older, I wish you to read a beautiful poem by *George Eliot,* called *"Stradivarius."* It describes the great master at his work, and it tells how good and true he was. Perhaps I shall tell you more of him as we study the violin from day to day.

The Story of Lulli.

I am going to tell you about a beautiful and high-born Princess, who lived long ago in France, and a little musician who afterwards became one of the greatest composers of his time.

The Princess, like many great ladies who can and do have everything in the world to make them happy and contented, was soon tired of each joy, and constantly wished for something new. She was called *La Grande Mademoiselle*.

LULLI.

One day the Princess said to a courtier, (for the gentlemen are always anxious to do something to please a great lady,) "I wish you would bring me from Italy a young musician."

The courtier was only too glad to comply with the lady's request, and while he was in Florence he tried to find just such a musician as she would like. One day he saw a bright-eyed boy of twelve singing to the music of the guitar, and though the lad was but a street boy, the son of a poor miller, the nobleman said

to him, "Come with me to Paris. I will take you to be the favored musician of a great and noble lady."

Without a moment's hesitation, the boy put his hand in that of his new friend and they departed for Paris.

Somehow the little *Lulli,* for that was the boy's name, did not please the Princess, or perhaps, like many spoiled beauties, she tired of her new toy; at any rate, in less than a week from the time when he reached Paris, poor *Lulli* found himself quite neglected in the kitchen of *King Louis XIV,* where he was doomed to become a slave to a gruff old cook. Here, in brief intervals between washing pots, pans, and kettles, the little homesick lad sang to the accompaniment of his guitar, or softly played upon his beloved violin. It is said that in that very spot, so unpleasant for a boy of his gifts, *Lulli* wrote some verses to that old French air, *Au Clair de la Lune.*

One day some unkind person composed some verses about the Princess who had at first befriended *Lulli;* he, quite unconscious that he was doing wrong, composed a pretty air to the words and sang them to the kitchen servants. This act cost poor *Lulli* even the position which he then had; he was driven forth into the streets.

The luck of geniuses changes more quickly than that of any person in the world. *Lulli* played in the streets of Paris, and his beauty, as well as his talent, soon attracted attention. A kind musician heard him, took him under his own care, and in time *Lulli* became one of the Court musicians.

At the age of nineteen, he played for the first time before the King; the latter, little knowing that the young musician was once driven from his own kitchen, was so pleased that he appointed him *Royal Bandmaster,* and organized for him a band of young musicians who were called *The Little Violins* to distinguish them from the larger *Royal Band* which was the King's special pride.

Soon after that time, *Lulli* was chosen to write dance-music for the dances at the Court Theatre, and afterwards the entire program was left in his charge. There was also at that time in France a great writer of plays named *Moliere; Lulli* wrote the music for his plays, and acted in some of them.

The greatest fame that *Lulli* won was in the composing of operas; to-day he is known as the founder of French opera. I shall not tell you the names of his operas, for you would not remember them; but they are very beautiful, and even to-day great singers frequently sing airs from them in their concerts.

Lulli did not live to be an old man, for his life was very active; he died in 1687 at the age of fifty-four years, having gained great wealth and the honor and respect of his countrymen. *Louis XIV* always treated him in a very friendly way, and he was a great favorite of his Majesty, who called him *his "Royal Musician."*

I will tell you how the great *Lulli* met his death. The King was once very ill; after he recovered, *Lulli* was commanded to write some music for the occasion. At the first performance of this music, *Lulli* himself conducted; while beating time with his

baton, he accidentally struck his foot, causing a bruise which was the means of his death.

Like all geniuses, *Lulli* was a trifle peculiar. One of the strangest things about his life was the fact that he laid aside his beloved violin, the friend of his youth, and even refused to have it in his house. A friend of his planned to trick *Lulli,* so, on one occasion, he bribed a servant who played the violin horribly, to play in *Lulli's* presence. At this the ex-violinist rushed madly up to the player and began to play himself, to the delight of all the people present.

Lulli was the only man in France who dared trifle with his King. On one occasion at the opera, when the curtain did not rise on time, the King sent a messenger to *Lulli* with the words, "The King is waiting!" *Lulli* answered, "The King is master here, and no one has a right to prevent him from waiting as long as he likes!"

The Story of Paganini.

There are many stories told of *Paganini,* but some of them are far from true.

The great violinist was born in Genoa, in Italy, in 1784. His parents were humble but fairly well-to-do, his father being a ship-broker, who loved music very dearly and who himself played the violin. This father, like many another parent of a gifted child, seeing that his son was very musical, began to train him at such an early age that the boy's frail body and mind were overtaxed. At eight years of age the little *Nicolo* was sent to *Costa,* a very good violinist, who had charge of the music at one of the Cathedrals in Genoa. He also studied harmony at this time, and made rapid progress. In 1793 the boy first appeared in public, and his playing aroused much enthusiasm. Think of a mere boy playing a concerto in church every Sunday, and yet *Paganini* did this, and thus caused himself to be constantly studying new things. He was so gifted that in 1795 he went to the great *Rolla* in Parma for study. I will tell you a story about his study there. *Rolla* was very ill when the boy arrived, and when his good wife told him that a mere lad was waiting in the next room to ask that he might have lessons, the teacher was disturbed and told her to send *Paganini* away. In the meantime the boy picked up a violin on a neighboring table, and he was actually reading at sight a new concerto by Rolla. The sick man was amazed to hear such art from a mere lad, and sent *Paganini* word that he had nothing to teach him, but that he should go and study composition. It is said that *Paganini* really studied with *Rolla* after that, so you see he was not a self-made violinist, as many people suppose.

From his earliest years Paganini was always trying to find out new things for himself. When he went back to Genoa he wrote his famous Etudes, which were so difficult that it is said he often practiced single passages for ten hours without resting. This great devotion to his art made him a great player, but broke his health down.

NICOLO PAGANINI.

Added to this, his father was a very hard man, and compelled the lad to practice many long weary hours when he was not able to do so.

At fourteen years of age *Nicolo* set out for Lucca, where he played with such success that he passed on to Pisa and other Italian towns to win fame and fortune for himself. After this I am sorry to say that the violinist, little more than a child, lived a very careless life and many times lost all that he had earned by gambling. Once he pawned his beautiful violin, and had to borrow one from a rich gentleman in the city of Leghorn. After hearing the artist play, this gentleman said, "Never more will I profane the strings which your fingers have touched. The violin is yours!"

Paganini was delighted with his gift, and it was upon this violin that he performed at all his concerts. Now, you will find it in the Museum at Genoa. It rests in a beautiful glass case, and only twice since *Paganini's* death has it been played upon, *Sivori* and *Kubelik* being the favored artists.

You would not think that so great a violinist would care to play an instrument like the guitar, and yet *Paganini* became very skilled as a guitarist, and composed some beautiful music for that instrument.

When twenty-one years of age, *Paganini* became director of music and conductor of the Opera orchestra at Lucca. The Prince took lessons from him and gave him the whole charge of the court music. At this time *Paganini* composed his most noted works, such as playing on one string, and playing harmonic and pizzicato passages with such skill. But, like many great musicians, he wanted fresh scenes; so he started off wandering from city to city, playing before large audiences, winning fame wherever he went. From being a great spendthrift he now became very saving.

You have doubtless heard the story of Paganini's concert in which he had so many misfortunes:—First he limped as he came on the stage; then the candles went out on his music desk; then his E string broke, *but* he played a whole piece through on three strings and the audience which had laughed at him burst into great applause.

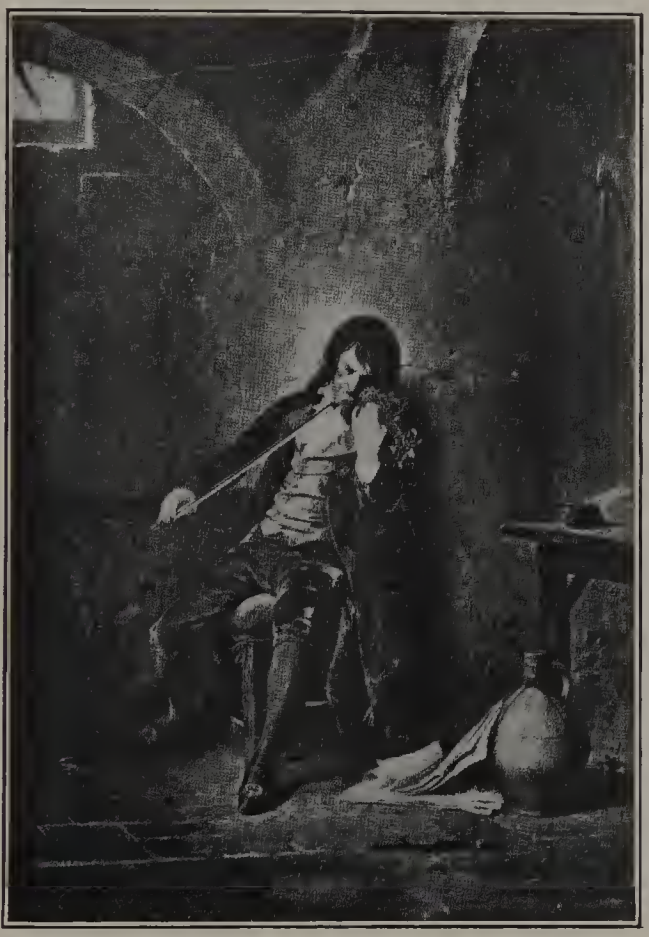
You will also remember having heard of the *Witches' Dance.* That was one of the greatest works of *Paganini,* and in it he introduced many of his most wonderful tricks of violin art. It was in Milan that he first won fame with this piece, and here occurred his wonderful musical duel with *Lafont,* whom you will remember as the teacher of little *Teresa Milanollo. Lafont* was the greatest of French violinists, and *Paganini* did not wish to play in concert with him. Each artist played a concerto written by himself, and then they played together; but *Paganini* annoyed *Lafont* by improvising whenever he had a solo part to play. Paganini won a great victory with his *"Witches' Dance,"* although probably *Lafont* excelled him in beauty of tone.

Boys and girls would be very much surprised to-day if, while praising a great artist for his playing, he should say, "Well, how did you like my appearance and my bows to the audience?" and yet, that is just what *Paganini* did say to a great German poet. You see great

musicians are very peculiar, and they do and say things which we hardly expect from them.

Two great composers, *Rossini* and *Meyerbeer,* being once in Rome with *Paganini,* the three agreed to go through the streets of the city and sing a very clever song entiled *"We are Poor Beggars,"* which was composed by *Rossini.* These musicians, dressed as beggars, had a great frolic.

Soon after this time Paganini's health broke down, and he was obliged to give up his playing for a time. After his recovery, he



PAGANINI IN PRISON.

travelled and played a great deal in foreign countries. At Vienna he was a great lion. Everything in the shop windows bore the title *a la Paganini,* and all the young men carried his head on the end of their walking sticks! A very clever cabman placed Paganini's name of the outside of his cab, and he was able to add so rapidly to his profits that he soon rented a large house, and later built a hotel.

Paganini was kind to those in distress. On one occasion, while in Vienna, he saw a little boy singing in the streets. Finding that the lad supported his poor mother, and that he was one of his own

countrymen, he emptied his own pockets before the astonished lad, and, taking the violin and bow from him, began to play. A great crowd collected around the spot, drawn by the marvelous tricks of the great violinist, who had already been recognized; and when the performance ended, a great pile of coin was cast into the little boy's hat.

"There," said the great Paganini, "take that home to your mother!" and he walked off.

From the German cities Paganini went to France, giving his first concert there in 1831. He was now forty-seven years old, tall, thin and pale, with brilliant eyes, and long curling black hair which fell over his face and down over the collar of his coat. A strange figure he seemed, and people called him a "handkerchief tied to the end of a stick." When people asked him why he played his own works so much, he said, "I play my own best, and the works of other people have to be changed to suit my style." He had found that his secret lay in the tricks of bow and left hand which were so fascinating to the public; so, as his own style of playing made a furore, he kept to it, having the good sense not to play works of Beethoven and other composers with whom he had nothing in common.

When Paganini came to England, everyone was wild over him; but many said that he had sold himself to the Evil One, and that no mortal man could play as he did unless he were controlled by an evil spirit. This suited Paganini, for it added to his popularity and put good English money into his pockets.

Now I am going to tell you how people were "Paganini mad" in those days. His works were new and brilliant, and the effects which he obtained from his violin were novel as well as wonderful. People thought that the violinist played with great ease, but they did not realize how many weary hours the man had practiced to become the great player that he was. In London he was fairly mobbed by people who were anxious to meet him, the poor people lingering for hours before his door to see him come out. As he rarely practiced much at this time, he had to lie on his couch very often because of the fatigue which his concerts gave him; few heard him save at these concerts. In Paris his successes were the same, and by this time he was fairly spoiled by the public. When the curtains in the concert hall did not suit him, he refused to play. When he did not wish to be disturbed, he refused himself to the most distinguished people.

Paganini had made a great fortune by his art, and at last he settled down near Parma, in a charming country home. He would not sell his works, preferring to keep his secrets hidden until after his death. At this time he gave many concerts for the poor, but his health was failing fast. In 1837 he again went to Paris, but he was unable to play; and in 1840, after a long illness, he died at Nice, to which place he had gone for his health. After his death, his fortune went to his son Achille; his beautiful Guarnerius violin went to the City of Genoa, where he was born.

Although Paganini was called a miser, he really was very generous toward the poor and toward his fellow artists. His appearance

on the stage was so strange and laughable that people made fun of him until they heard him play, but I am sure that Paganini made a great deal more money by looking like a "freak" than he would have made if he had looked just like other men. He could play anything in violin music marvelously at sight, but he had worked to gain his mastery over the instrument. When the great violinist travelled, he took a shabby box with him which contained his beautiful Guarnerius violin, and served also as a trunk for his jewelry and garments. He also carried a hat box and a travelling bag. He ate very little, because at all times he suffered much from a weak digestion. You may smile to hear that Paganini suffered terribly during a thunder storm, but he could not bear loud noises and disturbances, his nerves were so delicate.

I wonder if any of you can tell me whom among pianists Paganini was like, and in what respects?

Perhaps you would like to know that those beautiful, soft, mellow tones which the artist produced, and which those who heard him could never forget, were unlike the tones of any other violinist the world had known. He used very thin strings, and he played music which did not demand a broad, large tone. I like to think of Paganini as belonging to one of those beautiful scenes where rich, mellow Italian sunsets linger long upon the land, and transfigure everything with beauty. Or sometimes his music causes me to think of old Italian gardens—always of Italian—and long, warm days in the drowsy sunshine; but Paganini does not suggest bold cliffs and the storms of life, nor the deep murmur of the great ocean pouring out its ceaseless tale of travel and adventure, of love and danger, and the solitude of vast distances unrelieved by the sight of home and kindred. Paganini's music was Italian in every respect, and none of you can ever quite understand it until you take your violin to old Genoa and put yourself in the very places where he lived; even then it will take a Kubelik to reveal to you much that lies hidden. But somehow Kubelik even cannot bring back to us the glorious triumph of Paganini, for the world has moved on since that day, and the man who composed that music was a part of it, so vital a part that no man can ever equal him. *Paganini lived in the music—and the music was Paganini.*

Camilla Urso.

When I was a very little girl, I was taken by my father to the house of a good lady who promised to teach me to play the violin. I remember my first lesson very well. The lady taught me how to hold the violin and draw the bow; after the lesson, she gave me a beautiful book about Camilla Urso. I had never read a fairy tale, or a story book of any kind, which pleased me as much as the life of Camilla Urso. In those days girls did not play the violin as they do now, and there were no lady violinists near my home. One thing about Camilla Urso's childhood I never forgot. It was that she practiced *slowly* and *faithfully* many hours a day, and quite

often she had to hold her violin in position while she counted one hundred, because she was careless.

I think the little Camilla was not six years of age when she began to play. She was very anxious to learn for a long time before her parents granted her wish. I imagine that the honest people of Nantes, in France, rather laughed at the idea of a girl playing a violin, and when Camilla, a mere child, asked to be admitted to the Paris Conservatory as a pupil, she found that she had to play while seventy-six boys were waiting! But she was admitted, and the great Massart was her teacher.

CAMILLA URSO.

The little girl often said that her father was her truest teacher; he was a very good flutist and organist, and Camilla was only happy when she sat by his side in the orchestra at the theatre where he played; the good man was so careful of her study that he gave much time to it himself before she went to Paris.

Think of the little girl with her violin, standing in a saucer in order to learn to keep still! We might laugh at such things nowadays, but people were not used to little girl violinists in those days, and I half suspect that even the great Massart hardly knew what to do with this gifted child.

Madame Urso, as we called her in her later life, was only a child when she came to America to play. Many people whom I know remember how she looked and how she played in her youth. In

1865, when the Civil War closed, she had played here for a long time, and so she was very well known. Many great artists tire of going about the world, but Camilla Urso was only happy when travelling. She said she lived in her trunks. She was very neat and orderly about everything, and she took as good care of her violin as most people do of their children.

Perhaps, in these days when there are so many great violinists, Camilla Urso might not be thought as great as she was in her own time; but I think she did more in America to cause girls to enter the field of violin playing than any one else has done, and she lived so long in this country that she loved it as her own. She died here in 1902.

Can you see Camilla Urso with her beautiful violin? She was a little woman, with dark hair and a bright, joyous smile. In her later years she liked to wear again the old-fashioned concert dresses of her youth, and people sometimes thought that was odd; but I like it, because it shows that even her clothes reminded her of her great successes of former years.

"*Many there are who nobly play,*
Many can charm the tears away,
But none can bring from the magic bow
Her *music that dwelt in the long ago.*

Many can gain applause at will,
Many can dazzle with feats of skill,
But none there are like Camilla Urso,
And the music she *played in the long ago.*"

The Milanollo Sisters.

I have told you the story of Camilla Urso, the wonderful child violinist, who was probably the first girl who ever applied for entrance to the great Paris Conservatory.

I am now going to tell you of the little Milanollo sisters who, many years ago, were born in Italy, and who became such fine violinists. Teresa, the older sister, was born in 1827; her sister Maria was just five years younger. When Teresa was only three and one-half years old, she went to church one day with her father. After the service the good man said to her, "My child, have you prayed earnestly to God?" "No," she replied, "I have been listening to the violin, father." From that time the little girl begged for a violin, and she was soon made happy by a little white violin which her good father had made for her. She made so much progress that she was soon studying with a real master in Turin.

The little Teresa was only seven and a half years old when she first appeared in concerts, and everyone was delighted with her playing. After a time her good father set out for Paris with his wife and two little daughters, believing that Teresa would one day win fame and fortune for the family. This poor family travelled partly

on foot and partly with a good mule, the pet of the children, and on arriving at Marseilles, Teresa found good friends who agreed to aid her in obtaining lessons in Paris. She was the pupil of Lafont, in Paris, and afterwards played with him in his European concerts.

There is a story told about Teresa while she was in Holland. A clever Princess, taking a fancy to the child, asked her which she would choose, a beautiful doll that could move its own arms and legs and make a bow, or a jewelled pin. At once Teresa chose the doll, but the Princess, charmed with the child's sweetness and gentleness, gave her the pin also.

Teresa was the teacher of her younger sister Maria, who first played in public at six years of age, in Boulogne. After that the

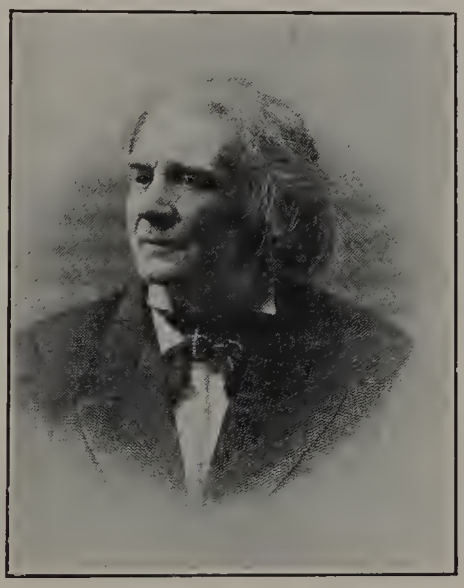
THE MILANOLLO SISTERS.

two sisters usually appeared in concerts together, winning fame all over Europe.

The gentle Maria died when but sixteen years of age, and from that time Teresa never felt the love for her art which she had felt before, but she continued to play in public until 1857, when she married a very fine military engineer named Parmentier. After that, like a true woman, she lived quietly and lovingly in her home, and I do not doubt that her beautiful violin made that home happier. In 1904 she died in Paris, and I was surprised to read that she was seventy-seven years old. Somehow I always felt that Camilla Urso and Teresa Milanollo were children still, because it was as children that they first became famous.

Ole Bull.

I am going to tell you of a little boy who grew to be a man and became a great violinist. I always love to read about Ole Bull, because he was born in that wonderful country, Norway, where it is so cold in winter, and where they have such wonderful skating ponds, toboggan-sliding and snow-shoeing. I don't believe Ole Bull was ever very fond of these sports, however, and I am sure he never cared much about "skees," for he was so fond of music when a little boy that he would play the violin for hours, without paying attention to anything about him. Ole Bull was born in Bergen in 1810. His people were shipbuilders, in the days when wooden vessels sailed the seas. One of his uncles was a poet, and his mother was a dear little Dutch woman who wore a muslin cap on her head and a snowy kerchief around her neck. Ole's family loved music;



and, as several of his uncles were in the army and navy, he learned, during their visits to his home, many fine national songs; so his heart was full of love for the music of his land, just as Grieg, too, loved his dear land and music. Then, too, the little Ole heard the music of Haydn, Mozart, and Beethoven in his home, but he loved best to listen to the old tales of Norwegian history. His grandmother was a great story teller, and very early in life he could repeat by heart all the fairy folk-lore of his land.

Ole loved to think of music while he heard the fountain play, and the whispers of the trees were like songs to him. He would often fancy that he heard the bluebells and violets singing, and the odors of Spring always filled his heart with music. You see Ole

was a poet, even in his childhood. One of his good uncles found this out, and he also learned how musical the boy was, so the good man gave the little fellow a violin, and a happier boy did not live in Norway than Ole Bull. So hard did he work that he was soon playing at the concerts which his uncle gave at his home.

About this time there came to Bergen the funniest little old Dane named Paulsen, who played so well, and yet who was so poor, that the good people of Bergen were always buying him clothes and helping him to get a living. The little Ole went to this old man for lessons, and made very great progress, so that ere long the teacher began to feel that he had nothing more to teach him Poor old Paulsen! when at last he saw that the little Ole was a genius, and could play so much more beautifully than he himself could, he left Bergen forever.

Not many little geniuses have a happy childhood. Have you ever heard that? Well, I am sorry to say it is so. Some have hard and cruel parents, others are very poor, and they have to work so hard that they have no time for pleasure like other boys. Ole Bull's life was not happy. His father was very anxious that he should become a minister, and forbade him to practice more on his beloved violin. But the dear mother and grandmother loved the child and believed in his genius, and so secretly the little fellow practiced when his father was away. Does this make you think of the childhood of Joseph Haydn?

One day the little Ole heard about the great violinist Paganini, and some wonderful caprices that he had written; and just about that time his father brought home, one evening, some Italian musicians to dine with him. Then Ole heard all about the great Paganini, who was turning the world upside down at that time. The next day the boy went to his grandmother and asked her if she would help him to get some music by Paganini. The dear old lady told him that she would try to buy some for him "if he would be good."

How happy Ole was when he received that music! It was very hard, but he used to go out in the garden-house and practice, and he learned it.

One evening Ole went to a house-party and a very good violinist, who was the leader of the orchestra in Bergen, played a beautiful Concerto by Spohr. Ole listened, and when the musicians had gone into the next room to drink some wine, he began to play the music. The leader heard him and was angry. "Perhaps you think you can play anything," he said. "Suppose you try this caprice by Paganini."

Ole had played that very caprice many times to the garden cats. The leader was much surprised when Ole played it, and all the people present said then that the little boy would become a great violinist.

Soon after this time, however, Ole, to please his father, began to study for entrance to the University, but he still secretly kept up his violin practice. When, at last, he went to Christiania to the University, he just allowed himself to be led into music. His pro-

fessors at the University said to him, "Nature has made you a musician. Stick to your violin, and you will never regret it."

Well, good fortune and good musical friends came to the boy, and it was not long before Ole became the director of a great orchestra in the city, and he was able to pay his own way.

Ole Bull was what you would call a self-made violinist. He had only one teacher and he was not a great one, but the boy was full of poetry and romance, and even before he was twenty years of age, he played like an artist.

After remaining in Christiania for a few years, he felt that he must go out in the great world. He was only twenty-one years old, without money, and with no letters to great musicians. He had many strange adventures, in Paris especially, one of which I will tell you. Being in search of lodgings, Ole was told of the house of a noble but poor family, where he could obtain a room. When he entered the home of the Countess de Faye, he found that she did not favor him, but one of her daughters exclaimed, "Look at him, mother!" The old lady put her spectacles on her nose and was startled to find that Ole resembled her son who had just died, so it was that the young Norwegian lived in the home of the dear old lady until one day he became her son, indeed, for he married her daughter.

Now, I am going to tell you something that young people should know. Ole Bull was an original and poetical player, but not yet a polished musician. When he went to Italy to play, he found great teachers who told him just how weak his playing was, so he went to work to improve, and before long he won great success. All the old fairy tales of his youth he put into music. I think you would call him a poet-violinist. Of course he had no imitators, because his style was his own and no one but a Norwegian could have imitated it, but many people admired it.

I will also tell you about Ole Bull's violins. He had a fine Guarnerius, an Amati, and a famous old Gasparo da Salo violin. The last one was very peculiar. It had a bridge of boxwood, with two fishes carved on it, the sign of February, the musician's birthday, which was a good sign. This violin had a strange history. In 1809, the year before Ole Bull was born, the city of Innspruck, in Germany, was sacked by the French; a soldier found the violin in the Museum. He afterwards sold it to a dealer, and after that dealer's death it came into Ole Bull's hands. He played it when he first came to the United States, in the Park Theatre, in New York, in 1843. As Ole Bull was the first violinist of note to come to this country, he was very popular. Then he went back to Europe, returning to America in 1852.

I think that the Norwegian violinist loved America, for he tried to make a colony for his people here, and I think if he had been a good business man he would have succeeded; but music and business do not go well together, and the violinist almost lost his fortune for his countrymen, but in time he gained it back by his playing. He died in Bergen in 1880, having spent a great part of his later life in America, "his adopted land."

Ole Bull was very tall, straight, and noble looking. As an old man his long white hair made him very fine looking. He had a ruddy, honest and merry face. His eyes, like those of most of his countrymen, were blue.

I wish you to remember these things about Ole Bull:

He was born in Bergen, Norway, in 1810, and died there in 1880.

He won his fame by playing the beautiful folk-songs and fairy tales of his land.

In Italy he first learned what true violin art was like, and he profited by it.

He came to America in 1843 and was successful.

He tried to form a colony for his countrymen in America, but this scheme failed.

He loved America because he won so much fame here.

He was not a teacher, and he belonged to no school; but he played the music of his land, and played it from the heart.

Ysaye.

Here is a picture of the great Belgian, Ysaye, who is one of the greatest of the world's violinists to-day. He has been in America many times and always plays to the hearts of the people. Out of his wonderful violin (for he owns one of the greatest violins in

YSAYE.

the world), he brings such noble and beautiful tones that one can never forget his playing. He does not astonish you by clever fingering of his instrument, nor by the tricks of his bow, but

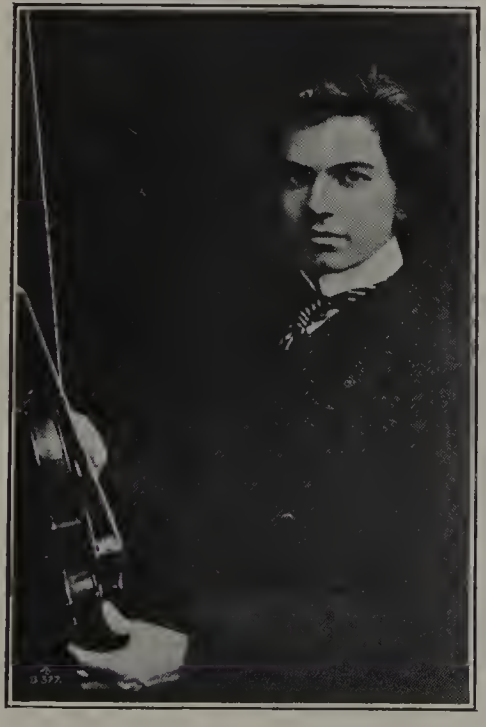
he lives and moves in all that he plays, and his tone wins its way into the hearts of his hearers. When you hear him, you forget everything else in the world but that beautiful tone which the great artist produces. I call Ysaye the "Jenny Lind of the violin."

I wish you to find out all you can about these violinists who are to-day before the public: Maud Powell, Marie Hall, Vivian Chartres, Mischa Elman, Jan Kubelik, Henri Marteau.

Kubelik.

I wonder if any of you children have heard Kubelik play. I am glad if some have, for this young Bohemian violinist is very gifted. He has visited America several times, and always has great success here. I am going to tell you a little story about Kubelik when he first came to America.

I was invited to go to the hotel where he was, by a lady who was playing the piano in his company. Of course, I expected to see Kubelik then, but lo! when he was searched for, he had gone out



KUBELIK.

to look at pretty things in the shop-windows, for he was then not more than a boy and loved to be free. That evening, however, at the concert I went into the waiting room. He was on the stage playing his beautiful Stradivarius violin when I entered, and his secretary stood by the half-open door, with another violin in readiness in case a string should break. Kubelik was very particular

about the temperature of the room when he played, and his violins, when not in use, were carefully wrapped in silk. You know the pitch of the strings changes in rooms of different grades of heat. At the time of which I speak, he was a very youthful, simple-hearted, good-natured boy, but hardly a man. Now he has grown to manhood, and every year adds some to his skill.

The teacher of Kubelik was Ottokar Sevcik, in the old Bohemian city of Prague. The boy had a wonderful left hand, and from the first time that he held a violin in his hand, his great ambition was to be like Paganini. To-day he plays the difficult music of Paganini beautifully. Like many geniuses, Kubelik was a poor boy. He is now twenty-seven years old. His father, a market-gardener in Prague, was a fair violinist, and very soon after the boy was five years of age, he bought the little fellow a violin, and taught him himself. Then there came a time when the lad needed a finer teacher. At eight years of age he performed very difficult works, and in 1892 he came to Professor Sevcik, who saw that the boy was very gifted. From the first it seemed as if Kubelik had been born under a lucky star. In 1898 he played at the Conservatory with such great success that he was called back again and again. Not long after this time, Kubelik's father died, leaving the family in very great need. The boy, feeling that he must aid in their support, started for Vienna, and sought to win fame and fortune there. His great talent brought him wonderful success, and a famous millionaire presented him with a beautiful old Italian violin. After that time he played throughout Bohemia, and in Hungary, Russia, Italy, and Austria. The Court people made of him an idol, and he received many medals of honor.

You know how he came to America as a young slight boy, looking hardly more than sixteen years old, although he was then twenty-one, and how people went wild over his playing. And we recall how he received $1600 a night for playing, a large sum for a violinist even in America. When he went back to his native land, he had won a real fortune in America, and he was shown much honor. Then he won the hand and heart of a lovely lady of noble birth, and to-day Kubelik and his wife and little children live in a beautiful castle far away in Bohemia. Does not this read like a fairy story?

I am sure Kubelik tires of the long and tedious trips and playing so often before the public, but he knows that one cannot have a mansion and a noble lady for a wife without earning money to keep the home, and so he comes to us again and again. By and by some new star will rise, and perhaps Kubelik will be forgotten; but we hope by that time he will have such a large fortune that he can live without work, for even when one is a genius, violin playing is *work*. I do not like to call Kubelik the "second Paganini," but he can play the Paganini music in such a way that the great Italian himself would be amazed and delighted. Here is a picture of Kubelik's teacher and one of Kocian, who is also a pupil of Sevcik, and Floris Ondricek, who belongs to a very fine family of violinists. These three young men were Professor Sevcik's "star pupils."

OTTAKAR SEVCIK.

ONDRICEK.

KOCIAN.

CHAPTER IX.

Musical Literature for Children and Young People.

MUSICAL works for children are very limited in number and in suitability for the child mind. Thomas Tapper and Anna Alice Chapin are practically the only writers of children's work who thoroughly understand how to meet the child on his own ground and to interest, as well as to instruct him. There are scores of literary classics which have been made perfectly intelligible to children, but there are a very meager number of musical works for the child from five to ten years of age. Musical literature for children should include biography, some good stories—particularly *cheerful* ones, fine illustrations, and musical history revivified and colored so as to appeal to the child's mind. I cannot lay too much stress on *pictures*. The child should behold the great artist as a child. He should go with him to manhood in the pictured page. I have suggested some books beyond the plane of the average child. The teacher or mother should read these to the little folks, explaining hard passages. The list may also serve as a sort of catalogue, in part, for the child as he grows older.

Perhaps I have stressed general musical works, paying too little attention to the violin. There are very few books about the violin, for children. Some in this list are selected because of excellent illustrations. I wish the child to learn the history of the violin through illustrations. I have framed pictures in my studio containing models of the old Cremona violins. They are carefully labeled, that my children may early become acquainted with the beautiful violins of Stradivarius, Guarnerius, and others.

I do not train the fingers alone. The child's eye must be trained, and his æsthetic sense cultivated through externals, in my studio. *It is a place where Art dwells.*

The Violin and Its Story.....*Abele.*
Germany's Famous Composers.....*A. M. Allen.*
Only a Fiddler.....*Hans C. Anderson.*
The Tone Masters.....*C. Barnard.*
Musical Instruments and their Homes.....*Brown.*
Life of Ole Bull.....*Ole Bull.*
Chats with Violin Students.....*Carrodus.*
The Story of the Rhinegold.....*A. A. Chapin.*
Wonder Tales from Wagner.....*A. A. Chapin.*
Wotan, Siegfried and Brunhilde.....*A. A. Chapin.*
The Heart of Music.....*A. A. Chapin.*
Letters from Musicians to Young People.....*Crawford-Chapin.*
Musical Messages for Every Day in the Year..*R. Crawford.*
Musicians in Rhyme.....*Crawford-Gill.*
Musicians' Wit, Humor and Anecdote.....*Crowest.*
The Music Study Series.....*Crowest.*

The Great Tone Poets.....*Crowest.*
The Master Musicians.....*Daniels.*
The Story of Major C and His Relatives.....*Grace C. Duff.*
Celebrated Violinists.....*Ehrlich.*
Musical Myths and Facts.....*Engel.*
Great Violinists and Pianists.....*Ferris.*
Indian Stories of North America.....*Fletcher.*
The Wagner Story Book.....*Frost.*
The Musical Journeys of Dorothy and Delia...*Gilman-Bradley.*
The Harp of Life.....*Godfrey.*
Old Violins.....*Haweis.*
Violin-Making as it was and is.....*Heron-Allen.*
The Great Musicians.....*Hueffer.*
The Violin: How to master it.....*Honeyman.*
The Violin: How to make it.....*Honeyman.*
The Spellbound Fiddler, A Norse Story.....*Janson.*
The Blind Musician.....*Korolenko.*
Famous Pianists.....*Lahee.*
Famous Violinists.....*Lahee.*
The Story of Music for Young Readers.....*Mrs. John Lillie.*
Young People's History of Music.....*Macy.*
Wagner's Heroes.....*C. Maud.*
Wagner's Heroines.....*C. Maud.*
The Master of the Musicians.....*Makower.*
The Master of the Musicians.....*Marshall.*
Antonio Stradivari.....*Petherick.*
Biographical Romance, Mozart.....*Rau.*
Biographical Romance, Beethoven.....*Rau.*
A Teacher of the Violin.....*Shorthouse.*
Janko, the Musician.....*Sienkiewicz.*
The Story of the Violin.....*Stoeving.*
Pictures from the Lives of Great Composers...*Tapper.*
Music Talks with Children.....*Tapper.*
Violin Making in Italy.....*Carl Fischer.*
(*A Tree showing the development of Violin-Making*, printed on wood cut paper)
The Child's Music World.....*Tapper.*
First Studies in Music Biography.....*Tapper.*
The Music of the Poets,
Musical Moments,
Thoughts of Great Musicians,
Musical Messages,
The Master Musician Series.

Mozart,	*Haydn,*
Mendelssohn,	*Schubert,*
Handel,	*Bach.*

CHAPTER X.

General Literature for Children and Young People.

Children should, as early as possible, read or have read to them the best poetry; biography, travel and fiction also quicken the child's imagination, train the memory, and cultivate good taste and high ideals. It is not enough that every child who is studying music should go to school and submit to school discipline. Love for good reading should be cultivated in the home. If the child is too young to read, the mother or elder sister should read to him. While musical biography, history, and poems about music stimulate him in a musical way, general literature should not be neglected. A child of nine remained after his lesson, the other day, to tell me all he had learned about Longfellow, for was not the great poet's birthday approaching? I found myself going backward a number of years, and reviewing bits of knowledge which I had long ago forgotten.

Good taste cannot be cultivated through music alone. The majority of our people study music as a means of culture and pleasure in the home. Even if occasionally one aims to be a virtuoso, the example of the broadly educated Wagner, Schumann, Paderewski, and many others, should be constantly held up to him. Home reading, however, should never interfere with regular practice.

I know a dear little fellow whose room contains an excellent library for children. He has his desk, snow-shoes, postal-card books, drawing tablets, and a host of other things dear to the boyish heart, right with him. His violin is there and his music; also the good Swiss clock which tells him when duty is ended. There are two note books on the boy's desk. One contains a record of practice and a sort of diary of daily life, reading, etc. The other book contains an expense account. This boy's life is so systematized that he never complains about conflicting things in his life. If his mother has friends in the parlor, the boy cannot be excused from regular practice, for he has his "den," as he calls it, and there he does his work conscientiously and faithfully. In the evening the violin comes down stairs, and "mother" plays the accompaniments for him. After that there is some general talk, and John retires to his room at exactly eight o'clock to study for an hour. At nine mother comes in and reads to him, as he lies in his bed, for half an hour, or possibly twenty minutes. Sometimes she reads a story about a violinist, sometimes a Wagner tale, sometimes a poem. Then they learn one verse a day out of a very old, but very good Book, and John falls off to sleep. In the morning, he invariably discusses the reading matter of the previous evening before he goes to school, and he never forgets what he hears. You

may say that John's mother is an exceptional woman. She is a queenly woman, and her *court* is her *home*. There she makes life beautiful for everyone. She is a gifted woman, too, but when called upon to engage in public work, she says, "When my boy goes to College, it is time enough for me to think of public work again."

I would emphasize the power of good music in the home and school, and may I not also lay stress upon good books as necessary to the fullest development of character and of broad musicianship?

With regard to a choice of books for a child, the Educational Publishing Company have hundreds of five-cent and ten-cent "classics" which are adapted for very young pupils up to those fourteen or fifteen years of age. Among these one finds biographies of famous artists, composers, authors and historical characters. These books include well-known fairy stories.

I have said that the child should have a library of his own. This should include a great variety of books. Even if the child has not read all of his books, he should have many to select from. He should be free to browse among his books. The growing child needs varied mental as well as physical food.

There should be just as much variety in a child's reading as in the music selected for him. If he has all kinds, he forms his own definite individual taste, in time.

The wise teacher, or parent, can see what the child spends most of his time on, and govern his selection to some extent. If he reads too many fanciful tales, thus forming a tendency to dream, he should be led into different lines of thought; every day experiences, and the world of nature. One teacher says, "If a child had a hundred books and there was one he wanted, I would secure that one for him, even if he had read only twenty-five of the books which he then possessed."

====*A LIST OF BOOKS FOR CHILDREN*====

all of which are obtainable from the publisher.

Hero Tales.....*James Baldwin.*
Lobo, Rag and Vixen.....*Ernest Seton Thompson*
The Howells' Story Book.....*W. D. Howells.*
Fanciful Tales.....*Frank R. Stockton.*
The Eugene Field Book.....
The Boy General.....*Mrs. E. B. Custer.*
Tales of Mother Goose.....*O'Shea.*
King of the Golden River.....*Ruskin.*
Tales from Munchausen.....*(Ed.) E. E. Hale.*
The Rose and the Ring.....*Thackeray.*
Hyde's Favorite Greek Myths.....
Our Feathered Friends.....*Grinnell.*
Glimpses of Nature for Little Folks.....*Griel.*
Old World Wonder Stories.....*(Ed.) O'Shea.*
Six Nursery Classics.....
Goody Two Shoes.....*(Ed.) C. F. Dole.*
Birds' Christmas Carol.....*K. D. Wiggin.*

The Posy Ring.....*K. D. Wiggin.*
Story of Patsy.....*K. D. Wiggin.*
Our Little Chinese Cousin.....*I. T. Headland.*
A Little Brother to the Bear and other Animal Stories.....*Wm. J. Long.*
Two Little Savages.....*E. T. Seton.*
Wild Animals I Know.....*E. T. Seton.*
Crimson Fairy Book.....*Andrew Lang.*
Lolami, The Little Cliff-Dweller.....*C. K. Baylis.*
Puck of Pook's Hill.....*Kipling.*
Margaret; a Pearl.....*Eugene Field.*
Melody.....*Laura E. Richards.*
Captain January.....*Laura E. Richards.*
Five Minute Stories.....*Laura E. Richards.*
Editha's Burglar.....*F. H. Burnett.*
Little St. Elizabeth and other Stories.....*F. H. Burnett.*
The Wagner Story Book.....*Frost.*
Queen Zixi of Ix.....*Baum.*
The Wonderful Wizard of Oz.....*Baum.*
In the Reign of Queen Dick.....*Wells.*
Stories of Little Fishes.....*L. E. Mulets.*
School of the Woods.....*Long.*
The Children's Book of London.....*G. E. Mitton.*
Twelve Naval Captains.....*Molly Elliott Seawell.*
Poems of American Patriotism.....*Brander Mathews.*
Some Merry Adventures of Robin Hood.....*Howard Pyle.*
Children's Stories in American Literature.....*Henrietta Wright.*
The Van Dyke Book.....
A Child's Garden of Verses.....*Stevenson.*
Children's Stories in American History.....
A Story of the Golden Age.....*James Baldwin.*
The Story of Siegfried.....*James Baldwin.*

THE POETRY OF THE VIOLIN.

CHAPTER XI.

Violin Poems.

The most beautiful violin poem in the world of poetry today is George Eliot's *"Stradivarius."* This poem, however, is not quite simple enough for the child. I would suggest the *"Blind Fiddler,"* by Wordsworth, and the poem about Beranger. There are a few others. Longfellow mentions the violin in his *"Tales of a Wayside Inn."* Children should learn this verse about Ole Bull.

"The instrument on which he played
Was in Cremona's workshop made
By a great master of the past
Ere yet was lost the art divine;
Fashioned of maple and of pine
That in Tyrolean forests vast
Had rocked and wrestled with the blast;
Exquisite was it in design,
A marvel of the luthier's art,
Perfect in each minutest part;
And, in its hollow chamber, thus
The maker from whose hand it came
Had written his unrivalled name,
Antonius Stradivarius."

THE BLIND FIDDLER.

AN Orpheus! An Orpheus! Yes, faith may grow bold,
And take to himself all the wonders of old;
Near the stately Pantheon you'll meet with the same,
In the street that from Oxford hath borrowed its name.

His station is there; and he works on the crowd,
He sways them with harmony merry and loud.
He fills with his power all their hearts to the brim—
Was aught ever heard like his fiddle and him?

What an eager assembly—what an empire is this!
The weary have life and the hungry have bliss;
The mourner is cheered, and the anxious have rest,
And the guilt burthened soul is no longer depressed.

As the moon brightens round her the clouds of the night,
So he, where he stands, is a center of light!
It gleams on the face, there, of dusky-browned Jack,
And the pale-visaged baker, with basket on back.

That tall man, a giant in bulk and in height,
Not an inch of his body is free from delight;
Can he keep himself still, if he would? Oh, not he!
The music stirs in him like wind through a tree.

There's a cripple who leans on his crutch like a tower
That long has leaned forward, leans hour after hour,
A mother whose spirit in fetters is bound,
While she dandles her babe in her arms to the sound.

Now coaches and chariots roll on like a stream;
There are twenty souls happy as souls in a dream;
They are deaf to your murmurs, they care not for you,
Nor what ye are flying, nor what ye pursue!

That errand learned 'prentice was passing in haste—
What matter? He's caught—and his time runs to waste—
The newsman is stopped, though he stops on the fret,
And the half-breathless lamplighter lies in the net!

The porter sits down on the weight which he bore;
The lass with her barrow wheels higher her store;
If a thief could be here he might pilfer at ease;
She sees the musician—'tis all that she sees.

He stands back by the wall; he abates not his din;
His hat gives him vigor with bows dropping in;
From the old and the young, from the poorest and there!
The one-pennied boy has his penny to spare.

Oh, blest are the bearers, and proud be the hand
Of the pleasure it spreads through so thankful a band;
I am glad for him, blind as he is—all the while,
If they speak 'tis to praise, and they praise with a smile.

—Wordsworth.

YOUR VIOLIN.

YOUR violin! Ah me!
'Twas fashioned o'er the sea,
In storied Italy—
What matter where?
It is its voice that sways
And thrills me as it plays
The airs of other days—
The days that were.
Then let your magic bow
Glide lightly to and fro;
I close my eyes, and so,
In vast content,

I kiss my hand to you,
And to the tunes we knew
Of old, as well as to
Your instrument!
Poured out of some dim dream
Of lulling sounds that seem
Like ripples of a stream
Twanged lightly by
The slender, tender hands
Of weeping-willow wands
That droop where gleaming sands
And pebbles lie.
A melody that swoons
In all the truant tunes
Long listless afternoons
Lure from the breeze,
When woodland boughs are stirred,
And moaning doves are heard,
And laughter afterward
Beneath the trees.
Through all the chorusing
I hear on leaves of Spring
The drip and pattering
Of April skies,
With echoes faint and sweet
As baby angel feet
Might wake along the streets
Of Paradise.

—James Whitcomb Riley.

The Poet Violinist.

Have you ever heard the story of the French patriot and poet who was also a violinist? Of course, he was not a great violinist, only one who loved his violin so well that when he had to part with it his heart was almost broken.

This man was called Beranger, and he lived away back in the time of the French Revolution, when men were fighting against each other like fiends, and when blood flowed freely in the streets of Paris. Beranger loved freedom, and he was willing to die for it. He did not live in the great city, but in a beautiful country village where his violin and he were very popular with every one.

One day there came a regiment of soldiers to this village; hearing that Beranger, the poet, was there, and believing that he was a friend to their King, they scouted the town until they secured him and brought him before their leader, who ordered Beranger to go through the streets at the head of the regiment, and play. This he refused to do; upon that the leader ordered him to be bound, and the soldiers seized his violin, only to break it in pieces.

Here is a poem about Beranger and his broken violin. I hope that you will always remember this poet-patriot.

BERANGER'S BROKEN FIDDLE.

THERE, there, poor dog—my faithful friend,
Pay you no heed unto my sorrow,
But feast to-day while yet you may, —
Who knows but we shall starve to-morrow?

"Give us a tune," the foemen cried
In one of their profane caprices;
I bade them "No"; they frowned, and lo!
They dashed this innocent in pieces.

This fiddle was the village pride—
The mirth of every fête enhancing;
Its wizard art set every heart
As well as every foot to dancing.

How well the bridegroom knew its voice,
As from the strings the song went gushing,
Nor long delayed the promised maid
Equipped for bridal, coy and blushing.

Why, it discoursed so merrily
It quickly banished all dejection;
And yet, when pressed, our priest confessed
I play with pious circumspection.

And though, in patriotic song,
It was our guide, compatriot,—teacher,
I never thought the foe had wrought
His fury on this helpless creature.

But there, poor dog, my faithful friend,
Pay you no heed unto my sorrow;
I prithee take this paltry cake,—
Who knows but we shall starve to-morrow?

THE MASTER OF THE TOWN OF VIOLINS.

I.

In Lombardy where silver poplars grow,
And music lingers sweetly in the air,
Where yellow sunshine bathes the earth with light,
And summer's drowsy days are wondrous fair,—
Four centuries ago there throve a Town,
Protected by grim walls and frowning towers,
CREMONA, Town of ancient Violins,
Dreaming its soul-life out in hallowed hours.

II.

To-day I see the same bright golden light,
Flashing on roof and street and gardens green,
And voices of sweet children gently draw
My heart and mind to link with the Unseen.
In narrow crooked streets the children pass,
And vagrants beg their food from door to door,
The old men die, the poor folk slowly starve,
Maids marry and babes prattle o'er and o'er;
All phases, sad or gay, of this worn world,
In generous merry-making or in pain,
Pass through my mind, and passing fret it not,
Though oft I dwell upon those scenes again;
For, 'neath the surface of that humdrum life,
Half-hid behind the windows of the Past,
Barred with the bars that Genius dare not draw
Lest they reveal the secrets held there fast,
I hear the throbbing pulse of Progress beat,
A golden tone whose beauty makes me mad—
Mad with its wondrous sense of loveliness,
Yet quickly sane as childhood and as glad.

III.

Here dwelt Andrea Amati with his clan,
Who hid behind a calm exterior
So sensitive and delicate a soul
That Truth in him but shamed the base Inferior.
What wondrous scrolls were his! What marvelous curves!
What varnish, orange-tinted and subdued,
What purfling outlined clear and beautiful,
Clothing with grace that perfect thing of wood!
And who but he so delicately wrought,
That from his violins a glorious tone
Like that of angel-women's voices rose,
Bearing their message straight to God's own throne!

IV.

Sometimes I think of all that man hath done
To influence and mould the subtle skill
Of others working deftly by his side,
Each one experimenting more at will.
And two there were in that old attic shop
Who one day should eclipse and hide the rest,—
Guarneri and young Stradivari whom
Of all the gifted, men have called the Best.
Oh, rarer names than these ye cannot find,
Though many later came to imitate
Their skill or recreate their wondrous art,
And share the mantle that became the Great.

V.

But from that Town of Ancient Violins
An echo comes of wondrous gratitude,
A tribute to Andrea Amati proved
By those with whom his genius he imbued;
And though to Stradivari we assign
The leadership in noble vibrant tone,
And though Guarneri caught a passing thought
That drew him from the ranks of the Unknown,
To him who taught and him who gladly stirred
The genius of the workman underneath
Raised to the ranks of artistry and fame,—
To him, Amati, give the laurel wreath!

VI.

And I who hold within a loving hand
My Precious One, and touch its magic strings,
Back on the wings of memory I fly,
To thank and bless the Past for what she sings,—
And when she breathes a note of Love and Hope
That makes some weary Heart with gladness glow,
I say, "God bless Thee, Precious One, my skill
Is nothing—'twas Amati made it so!"

—E. L. W.

CHAPTER XII.

The Psychology of Child-Life.

> "Farmers will give corn. Poets will sing. Women will sew. Laborers will lend a hand. *The children will bring flowers.*"

When we look at the wonderful feats of an athlete, we rarely realize what a series of steps are necessary to make such skill possible. Few of us realize, either, how long and tedious is the road to artistic perfection, but the child, full to overflowing with the *ego,* is sanguine. Happy is he because he does not realize the long road over which his little feet have to travel before he is even a passable performer. One little fellow said to me recently, as he sat listening to the playing of an advanced student, who is at least ten years beyond him, "My, I call that fine playing. I guess it will take two or three years before I can play like that!" Another says of her tiny brother, who has just started in, "Perhaps some day David will be getting $800.00 a night to play one piece, just as some great artists do!"

How beautiful is the faith of childhood, and how wonderful its courage. Clumsy movements, many failures and falls there are in music, even when one begins early; but the child has little resistance in his muscles at five years of age, and there are no wrong impressions to correct. This is my argument for early study.

I believe I have never had much tolerance or respect for a teacher who does not love child-life, or who is out of sympathy with the development of a child. The child is the most powerful unit in the world. Never were words truer today than those of the Bible, "A little child shall lead them." Christ said, "Suffer the little children to come unto me, for of such is the kingdom of Heaven." If the Kingdom of Heaven is within us, how potent is the place of the little child, with his open faith and his wonderful visions of the future, in his influence upon us. Everything is rose-colored to him. If you only keep before him the goal, he will not rebel at patient, persistent effort. He will glory in it because it is related to his ideal.

The other morning I said to a child, "Yesterday I heard a fussy old lady fretting so that every one around her was made cross. It was a bright, sunny day, too, but the old lady made it a 'Blue Monday.' That is just the way your violin sounds today. I want you to go out and say 'Hurrah' three times at the door, and then come back and play."

The child came back laughing, as he took up the bow again. This time there was no "scratch" in the tone. It was bright, clear, and beautiful. We do not teach children to play violins merely. We play into their hearts and lives. We are responsible for charac-

ter and morals just as much as for Art, but there never can be any art until the other is right.

Yesterday a child brought me a book in which there were several illustrations of the right way and the wrong way of playing. The child had seen the incorrect and the correct way on the same page. He was confused. *The false should never stand beside the true.* Right concepts from the first insure right action. Right thinking depends upon absolutely correct mental pictures. I know a boy who says "I can't." I gave him a motto some time ago which read "I will." "Now, Henry," I said, "Every time we say 'I can't' we get weaker. If it is skating, we do not learn to skate. If it is learning a lesson at school, we never learn it. Your father was a soldier. Do you think he was ever afraid of anything? He never said 'I can't!'" The boy straightened up proudly and said, "I *will* play the violin; see if I don't!" He has never said "I can't" since that day.

Teachers who do not guide and direct children well are usually those who have no knowledge of the psychology of childhood. They may play great works and play them well, but they are as far from the mind and heart of a little child as one can possibly be. Added to that, they do not know the teaching repertoire in the early stages of violin work, and, in nine cases out of ten, teaching children is a bore to them. They have never been taught that as we build the thoughts, emotions, states of mind and ideals of a child, we too are the gainers. As we build others' structure, so do our own minds and souls grow. If I hire a servant, I wish my servant to love her work. I wish not only *skilled labor* but *potentiality*. For my child I wish a teacher who knows the law of love and who is close to the heart of a child. She may not be great; she may not even be gifted, but with a fair knowledge of her subject, and enthusiasm and understanding of child life, she can teach my child to play.

Sometimes I am very tired when the little child comes for a lesson. I always feel brighter for her visit. I may have talked of aches and pains, but I never talk about them in the sunshine of the child's face. All that is negative must be cast out of our lives, if we would give abundantly to the child.

Communion.

I rarely allow a child to talk upon outside topics at the lesson. Concentration may be taught even as early as six years. After the lesson is concluded, I have a chat with the little one on some outside matters which seem very precious to her. Perhaps it is a new sled or a new doll. Whatever it is, I like to enter into the child's life. A gentle word sends her away glad. I never believe in fault-finding criticism, because it makes the child nervous and fearful. When once you teach a child to fear that she will play wrong, you are sowing the seeds which will forever make her afraid of herself in public. Who ever saw a child of six or eight years break down in public when a piece had been really *learned?* It is the absolute, unconscious faith in your belief that she *will* which makes the

child do well. A little fellow played a long concerto movement, while I sat by the accompanist, not long ago. After the large audience had applauded him loudly, he ran back to me and cried, "Well, did I do it all right?" If I thought it was well-played, he was satisfied. I would never tell a child that I fear that he cannot play a certain piece in public. Rather would I tell him that I have faith in him and that I *know* he can play. I would never make light of his work, ridicule it or belittle it, for that wounds his sensitive soul, and he never forgets. Long after he forgets me, the memory of that old pain lingers in his mind.

I do not need to create ideals for the child; he is fashioning them every day. Let him build air-castles. It is his opportunity. It may be his salvation. We talk much about habits. If the child *sees the correct way* of doing things, he need not form bad habits. We should guard the citadel of his thoughts, for there are formed germs that may dwarf him mentally, musically, and physically, when the days grow longer and his morning star of faith fades. Do not force more upon the child than he can stand; do not find fault; do not nag him. The non-combative attitude gives him freedom. Let him shout and jump at his play. That means life. Let him expand slowly under guidance, without undue lashing.

The other day a little fellow came to me with joy beaming in his face. He had actually picked out a tune which his sister sang at Christmas. It was "Holy Night," that dear old German song. I sat very still and listened to it, complimented the lad, in fact. Had I said, "It is too early for you to play tunes; go home and practice your exercises," the lad would have been hurt beyond degree. "Very soon, David," said I, "I will be able to give you some beautiful little pieces like that, if you work well." Then I told him how the children sing "Holy Night" at Christmas time in Germany. He went away, after playing his exercises, in an excellent frame of mind, and hopeful for the future.

Thoughts for Every Day.

1. The teacher approximates the child's ideal.

2. If the teacher is a negative force, she cannot create a positive force in the child.

3. The child is a wonderful potentiality. He feels that the teacher is all in all.

4. If the teacher loses dignity, the child's ideal is shattered.

5. If the teacher breaks faith with the child, the child cannot trust him.

6. Praise gives hope, and appreciation drives away fear.

7. Fear is the first step toward degeneracy in Art.

8. If you would mould an artist, you must have the ideals of the artist.

9. Health, strength, peace and love are the handmaidens of Art.

10. In teaching a child, we are learning the most solemn and beautiful truths of life. Even as we give it is given unto us.

I sometimes wonder if parents realize how much depends on home encouragement, if children are to succeed in Art. An irritable mother, an overbearing father, noisy and quarrelsome brothers and sisters, lack of sympathy, and selfishness may crush out a beautiful soul in the very process of development. I knew a sensitive and delicate child whose whole life bore evidences of the scars of early family life.

The child who never hears angry or impatient words from his teacher *must not* hear them at home. He must be in the sunshine there. Patience and love beget strength and courage.

I know a good woman who used to sit at the piano and say, "Lord, make this child's fingers work right." The fingers did not work right, because she was out of sympathy with child-life. She thought the Lord could do what she had never attuned her heart to do. Another teacher says nothing, but her loving and tender appreciation of all that a child is and does makes a halo around her life. Her pupils call her saintly. Her presence is a perpetual benediction.

Today I wish my child to produce a beautiful tone. The subjective mind may recall a certain tone which a fine player produced. If the child hears beautiful tones from the first, he will imitate them, but he must first learn how to get the effect which he desires. The musical prodigy does not need to have heard a beautiful tone. This idea of beauty, this image, is in his own consciousness. He *creates* while another merely *imitates*. Many of my friends claim that the gifted are most difficult to teach. They *are* creatures of impulse, moody and spasmodic. We must bear in mind the fact that the greatest musical prodigies the world has known had to submit to *some* discipline. They had to submit to some *objective* teaching. We will say that Kubelik was disposed to be a great technician from the start. *He had a perfect violin hand, to begin with. He also had a marvelous memory.* Prodigies have appeared whose feats were not the result of special education, and, in many cases, the objective development of these young persons was not remarkable. I would say that such prodigies as Florizel, Kubelik, and others of this kind, seem to have an abnormal development of subjective consciousness. You may say they were *born* with technic. They *were* born with a marvelous musical instinct, neither related to their other mental equipment nor to their environment. They are simply *prodigies*. The wise teacher will develop all the powers of such gifted pupils, thus moulding, if possible, well-rounded musicians. This flash-light of inner consciousness in the prodigy brings one closer to the Eternal Mind, for is not genius a direct reflection of God? Consciously or unconsciously, the one who possesses marvelous gifts knows God and has faith in himself because he is a part of God, in that he hath a divine message through Art. Nothing can rob genius of its knowledge, which is Heaven-born instinct, and not primarily derived through objective

sources or education. What, then, shall we do with genius? Once only have I taught a child who might have been known as a genius. Environment, the opposition of parents to a musical education, a frail physique, and the too early development of fear of himself, almost quenched the beautiful impulse early in life. Today, however, this pupil is one of the finest and most appreciative amateurs in America. The responsibility of the education of a child prodigy is very great. Most of such children whom I have known have been very hypersensitive, delicately organized, and ill-balanced in other ways. A boy of seventeen, whom I knew in Berlin, still played with dolls. Another had played almost everything in violin repertoire, but could not add a column of figures, he was so ignorant. Another had such a vivid imagination that he couldn't adhere to the truth.

Few understand how the little child-genius suffers in a disagreeable environment. He needs air, quiet, peace, and constant communion with the beautiful in Nature, Art, and Literature. He needs not the most distinguished teacher, but well-rounded character in the one who is to guide him. Again, he should study in or near a place where he can hear the best music. In the midst of his study, he should grow up a normal boy, playing with boys and understanding their lives, hopes, and ambitions. It matters little to the world if he makes his first public appearance at eight years of age. Let him wait until he is old enough to have been a boy before he becomes an artist. You may pity these little long haired, pale-faced prodigies as much as you like; as long as the public demands a new sensation, they will be put to the whip and spur, and by and by they will come into deformed manhood, just at the age when they should be in their zenith of fame, had their early lives not been ill-regulated. We may hear that Franz von Vecsey practices only two hours daily. Granting that he absorbs four or five times as much as the average child of his age, in that time, he is using up *energy* when he memorizes and plays long Concertos creditably, and his brain is being sapped. Then, too, there is the terrible strain of travel, excitement, and public appearances, which is especially dangerous to a child. I heard this past year, in the South, an exhibition of piano playing by a child of seven years, which seemed to me a most cruel test of a child's precocity. God never meant the lamp of genius to burn out in childhood. Give me the normal, healthy child, with his clear mind and beautiful poise. All in all, he is a better pupil than the very gifted child who will play anyway, in his own way, in nine cases out of ten. A well-known teacher hopes some day to teach only the gifted. Give me the *average* healthy and receptive child, and I will learn daily lessons in spite of the outlay of nervous force and painstaking care which I give him. It is not the exceptional people who are making the most impress upon the world to-day. We must look to the evening up of the "rank and file"—the middle third. A school is not known most widely through its prodigies. The truest test of a method is not in its effect upon a Kubelik. The teacher who has made good musicians of many average boys and girls, has

done a greater work than one who has brought out two gifted ones. The school whose methods are most widely known, turns out average pupils with enough mental and musical equipment to advance beyond what is expressed upon a mere roll of parchment tied with a white ribbon.

I often think of the great Joachim, my ideal of all that is sincere and beautiful in Art, but my mind turns more frequently to his childhood, when I tell my pupils to look at the "little Pepi" on my wall, who was brought up just like other boys, even though he was very gifted.

Do I seem to have disparaged or belittled the child prodigy? I dislike merely the forced, unnatural and ill-regulated manner of development in the cases of most of these children who are made to earn, very early, the bread of an entire family. They need years of quiet study and normal development, instead of the exciting and unnatural life of the concert stage. The sentiment of the American public ought to be against the importation of child-novelties from Europe every year. As for the child himself, he is to be a perpetual benediction, so fresh is he from the great Soul of the Universe. Like the poet, he is a veritable prophet or seer. He bears the impress of the Source of all our thinking and being. What is conscious effort in us is to him marvelous intuition. "The child is father to the man"—never were words more true than in the early manifestations of genius.

I have said that the little child comes into the world *poised*. He fears nothing. Everything centers in himself. His "visions are splendid," as Wordsworth has said. He actualizes everything that comes to him, and there is no limit to his fancy. He does not realize that experience is necessary to his development. Perhaps that is best. He likes the material rather than the transitory and immaterial. A lady recently said, in the presence of a child, "Heaven is within ourselves!" The child looked perplexed and then burst out vehemently, with tears in his eyes, "Oh, aunt, I thought Heaven was a place!" "So it is, dear," said the aunt, and the child was satisfied.

How soon shall we begin to teach the musical child that impatience, anger, evil words, and unkind thoughts mar music as well as character? One can hardly say, but the *poised* teacher will unconsciously guide the child in ways of right living. The child cries because it has been punished for disobedience. A mother does not reflect, when she sends her child out of a domestic sea of fireworks some morning, that the little one is going to suffer at school that day and bring a whole train of evils, such as nervousness, fear, rebellion, and sullenness, to his music teacher after school. The law of love cannot be put entirely out of home life and be created in the school-room and at the music teacher's studio. The fretful, ill-poised mother, the society-loving and neglectful mother, the poor overworked mother, all assist to destroy the poise of the child who comes to the citadel of Art with his whole heart eager to find the beautiful. If homes were better poised, boys and girls would come to us with open, frank faces and souls attune. Gentleness,

love, patience, truth, courtesy, faith and service, belong to Art just as these attributes belong to character. Strong bodies, strong minds, beautiful souls,—these I wish for my neighbor's children. I will take care of the fingers, and thank God for the structure upon which I am building.

I asked five men why they gave a musical education to their boys.

A college professor said:

"I wish my boy to love his home. I consider music in the home a strong safeguard against all the evils which beset boys today."

Another, a busy business man, said:

"I give my boy music lessons because I consider that when he goes to college, some culture of this kind will benefit him socially."

A third, a musician, said:

"Music will not be the main thing with my son. It is not a remunerative profession for the average man. I do, however, believe that music will make my son a better man and a better citizen, so I teach him with that in view.' '

A fourth said:

"My son is to become a civil engineer. I have urged him to study music because it will some day take him out of the material world into the spiritual. I wish him to love the beautiful. Music is the noblest avocation he can have."

The fifth is a scientist.

"I am unable," said he, "to appreciate great musical works when I hear them. The world is full of people who are not trained musicians, but who would like to understand a Symphony or an Opera when they hear one. Happy is the man who knows enough about music to appreciate what he hears, even if he does not pursue music as a profession. Do you see why I urge my boy to study music? It will not make less of a man of him. It *will* increase his power of enjoyment and appreciation. He will get more out of life. I don't like to hear him practice, oh, no! It is excruciating—but I encourage him constantly."

I have not touched upon the mental discipline of music-study to the child. Right thinking leads to right knowing and right doing. System in music means system in life. Concentration, if once secured through music, will be evident in scholarship. Discrimination between what is true and beautiful and what is false in music leads to close analyses in the material world. Repetition leads to the conquering of defects in music as in life. The memory effects of musical work cannot be overestimated. Quick observation is one of the best results of music study rightly directed, as is also the power over detail, and the development of attention. The music student ought to be, and sometimes is, the finest *listener* in the world.

Perhaps some one may ask, *"What are the moral benefits of music study to the child?"* These are many. Love of truth, the development of faith in one's self, a direct communion with some of the choicest spirits of all time through their compositions, love of what is essentially beautiful, and the desire for purity and right

living, are among the moral benefits. The cultivation of obedience, gentleness, courtesy, exactness, promptness and love toward all of God's creatures, belong to true musical character-building. In the spiritual realm, who can estimate the power of music in the receptive soul of the child?

Imagination.

The teacher's studio should be a constant aid in the development of the child's imagination and appreciation of the beautiful. Let there be soft harmonious colors, beautiful pictures, a few choice mottoes or framed bits of poetry on the walls. Busts of famous composers may fill a few corners and niches. I always stress pictures of violins and of famous violinists. The great composers as children finish a subject for a lesson story. The Perry Pictures are valuable to teachers, and the cost of framing is very little. Then there are picture postal cards of famous composers, which can well be used for the lesson story or for pictures on the walls. My children do not sit in the hall-way and listen to pupils from the outside; they come into the studio quietly, even when I am teaching, and sit down and read my books and look at photographs of musicians. I have a musical and a general library which is open to them. If they take a book away, they leave the name with my assistant, who records it in a little book. The latest musical magazines are at hand for them to read. As I do not teach "by the clock," my children sometimes spend a half hour in my studio before the lesson is called, but it does no harm. At the end of the day, I am not very far behind, and the demerits of the class system of violin teaching do not oppress me. I am going to talk to you of imagination because it plays so important a part in the musical life of the child. There are two kinds of imagination, the passive and the active or constructive. One of the most significant forms of passive imagination is the dream. I should always listen to a child's description of his dream, because it is his link with the world of fancy. In the same way, I should respect and show interest in his active imagination, because of the wonderful fertility of his mind. My brother always called his rocking-horse Mr. Lincoln, because his father, a soldier, had told him so many stories of the Civil War. Many a ride have I taken on that horse, behind my brother, to the rhyme of Young Lochinvar. Our toys were soldiers, our locomotives were real ones, our boats might be only a cucumber sailing in a tub, but we lived in a wonderful realm of fancy.

"The function of toys is to serve as lay figures, on which the child's imagination can weave and drape its fancies," says a scientist. Strange to say, our toys may not be beautiful, our dolls may be headless, and our boats may be without sails, but we clothe our toys with a halo of adventure and beauty.

Dr. Holmes says, "One of the greatest pleasures of childhood is found in the mysteries which it hides from the scepticism of the elders and works up into small mythologies of its own."

The world in which a child lives is indeed unreal. The older person is confined within the barriers of memory and experience, but the little child breathes the free air of poetry and creative fancy.

A teacher asked me recently if I ever gave a little child the reasons for doing things in a particular way. I said that this depended to a great extent upon the child. Some children dwell in the particular; they wish reasons for things and easily gain the power of abstraction and generalization. Others seem more dependent upon instinct than upon reasoning power. A little fellow whose hands were rough and dirty told me recently that he washed them in cold water because it made "no difference." I then told him how much softer the warm water and good soap made his hands, the pores of which were full of dirt, and how much easier violin playing becomes when the hands are soft and the muscles move freely. He saw the reason for things, and promptly followed my suggestions. Had I simply commanded him to keep his hands clean, without stating reasons, he might have persisted in a bad habit.

The Cultivation of the Child's Emotions.

In studying the emotional life of children, one cannot be too careful to appeal to what is tender, gentle, refined, healthful and beneficial as regards true culture in its early stages. Fear, anger, jealousy, and pain through contact with suffering, should be kept as far away from child-life as possible. One sensitive and gifted little child cries in church if her father, the pastor, becomes too violent in his appeal to the feelings of his audiences, but she is too young to know what he is talking about. She is more afraid of *sounds* than *sights*. A sad piece of music will cause her to weep violently, and a joyous strain will produce the opposite effect at once. I never allow the child to feel nervous at the lesson, for she is dangerously emotional.

Fear, in children, is so great a weakness that it should be taken in hand by both parents and teachers before it becomes a menace to character-building. I recall a story of the childhood of the great Joachim. His first teacher was a strict task-master, as well as a man of sound common sense. The child was an arrant coward. Accordingly, one day the teacher resolved to break him of this bad habit, and sent the lad into a neighboring room, through a dark hallway, to find a piece of music. Of course the little "Pepi" demurred and whimpered. The teacher then said, "I will have no pupil who is afraid of the dark. You may go home." In a few days the poor boy returned, heartbroken at the thought of giving up his beloved violin lessons, and promised never again to show fear. *He kept his word, and thus ended the bad habit of a six-year-old child-genius.*

I should keep a sensitive child from sights which excite fear or horror. Terror of awful shapes, terror of nurse's tales, terror of uncanny and grewsome pictures,—all menace the nervous system of a delicate and highly organized boy or girl.

The teacher has a right to be justly angry, at times. Anger in children should be directed, not annihilated. Unreasoning anger in teacher or child is unwise because it does not belong to true education. The child has a chronic hunger for new sensations, a curiosity which does not abate with time. With the awakening of his intellect, he desires to *know*. Why, then, does he tire of the violin? Because what is drudgery is not clothed in such terms that it becomes fascinating. He needs something new to think about at each lesson, something to investigate, conquer and work out alone. The early study of old dance forms, such as appear in Danish, English, and German folk-songs, is to be encouraged.

Music study should be as free from drudgery as possible, in its early stages. One little child began to appreciate music long before he took up its real study. He showed signs of pleasure as he listened to older pupils. I believe that he visited my studio and heard my pupils play a whole year before he expressed a wish to take lessons himself. Then he started in with true understanding of what was required of him. He had seen how other children worked for me, and he was ready to work under the same discipline. He had, as many children have, a dramatic instinct of great strength. He was a born actor, a mimic, and a lover of beautiful things, but he did not wish to study the violin because it "scratched." When he learned that it was possible for even a beginner to play without scratching, he was very anxious to try it for himself.

I am now going to speak briefly of cultivating the child's affections. Love and sympathy are just as much a part of the music-life as of the home-life.

The philosopher says:

> "What is excellent,
> As God lives, is permanent,
> Hearts are dust, heart's loves remain,
> Heart's love will meet thee again."

A teacher whom I know assumes that one's duty is over if one has taught the material of the lesson. The pupil's personality is nothing to her, because she is only interested in the art of playing the violin. She has never learned to build character while teaching technic; to win hearts as well as to cultivate knowledge in the child; though a splendid performer, she has little power of personality, because she is not interested in the child as an individual.

Another teacher, who has taught a long time, says, "I have been sapped of affection. I meet new faces every year. My pupils come and go. I cannot carry their burdens and take interest in them personally. I teach them. That is all I have strength for." If her heart is dead to affection and sympathy, she has no right to be in the profession of teaching.

Another teacher says, "I have spent too many years of my life in preparation for teaching to waste time with little children. I

wish only advanced work." And yet Froebel and Pestalozzi taught children, and deduced some of the greatest truths of all time from their teaching!

Spontaneous expression of affection is as natural to childhood as breathing. God forbid that it should ever be checked by parents or teachers. The memory of a gentle smile, a word of praise, and a warm welcome from a childhood teacher, have lived with me for twenty-five years. What she taught me is long ago forgotten.

Allied to sympathy is discriminating praise. A cruel blow or the making fun of errors hardens the heart of the child and prejudices him against the most well-meaning of teachers.

In conclusion, I am going to say a word about reverence in children. There may be a certain reverence for God and right-living in even very young children, but there is not, in America at least, a true reverence for the aged and a desire to submit to authority.

Reverence for home, the teacher, the parent, the aged, the needy, are as necessary as the acquiring of knowledge through books and music.

I should not punish a child because he showed a lack of reverence for truth. His acts and statements are often colored by the phantasies of a too vivid imagination. Conscious, deliberate moral conduct requires time and experience for its full development. Many teachers require that each child keep a record of practice hours. I have never found this a success under the ages of eight or nine years, because my children imagine that they have practiced a great deal, and because falsehoods, the result of vivid juvenile imagination, are more common than truth.

Lastly, right and good are naturally connected in the child's mind with the personality of some older person with whom he is associated, and for whom he feels affection, reverence and trust. God is too far away. The teacher and the parent stand for what is good and pure and noble to the child. One little fellow, on being shown a picture of the Sistine Madonna, the most beautiful of women, said archly, "But my mamma is the most beautiful lady in the world!"

A teacher asked, "Who is the greatest man in America?" A little boy replied, "My father, I think, and next to him Mr. Roosevelt." Happy father, to have won such a place in a boy's regard.

Boys most frequently feel moral responsibility to their mother, and girls to their father. This is as true in music as in life. Many parents come to visit the studio to hear John or Mary play just because they wish to identify themselves with every phase of the child's life. I like it because I can teach parents how to direct practice, as well as to appreciate the little steps that lead up to art. "Why, my father can play as well as I can!" a little fellow said proudly, "and he has only heard three lessons." The parent had actually mastered the principles on which the child had been working for weeks, because he wished to be in touch with music in his home. Another parent learned to play the 'cello that he might play at home in the evenings with his boys. He was a wealthy mill-

owner, whose brain was tired with the weight of his cares. But he had time to give to Art for the sake of the culture which he longed for in his home, and because he realized the tremendous responsibility of parenthood. The best preparation that a child can have for higher worship later on is the worship of parents and teachers, and the music teacher is so closely related to beautiful Art that it is but human that the child should learn to love and reverence her.

The child who has never known what it is to be submissive and reverential and respectful at home, will never submit to outside authority. He will be even less likely to reverence Art and the Giver of all good and beautiful things in this bright world of ours.

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